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VOLUME IX.

*1906*

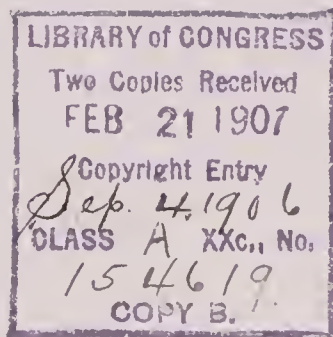
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BUREAU OF NATIONAL LITERATURE AND ART

NEW YORK AND WASHINGTON

1906





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## A COURSE OF MUSIC

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### THE NURSERY PERIOD.

We are beginning to see with greater clearness the supreme importance of a good start in education. The child's education begins long before the school age; hence the importance of the kindergarten. This, however, is not the beginning, for when he enters the kindergarten one chapter of his life is already closing, and to get a good start we must go back to the nursery life. Even here we are often hampered by harmful hereditary tendencies, since many children are denied the inestimable privilege of being well born. As Theodore Parker used to say, "Generation is more important than regeneration." But without taking into account pre-natal influences, it is safe to assert that the child's individual education is going on from the day of his birth.

Education in its true meaning is the development of all the child's powers—vital, intellectual, and spiritual; and the best system of education is that which provides for the most complete expression of all these faculties. They do not develop simultaneously. As the plant has its proper time for bringing forth leaf, flower, and fruit, so the child's nature unfolds by successive stages.

The most noticeable thing in babyhood is the rapid physical growth. Therefore, the first necessity in the child's education is to provide proper nourishment for his body. But this is not all. From the first there is a dawning intelligence, which finds expression in self-activity.

During the first years of life this intelligence manifests itself through the senses, which are the avenues of communication between the inner self and the outer world. It follows, then, that the proper work of education at this time is to call out the five senses, and to train them by healthy reactions, so that they may report correctly and fully all that lies in the child's environment. The training of the senses is the bed-rock foundation upon which any superstructure can be raised.

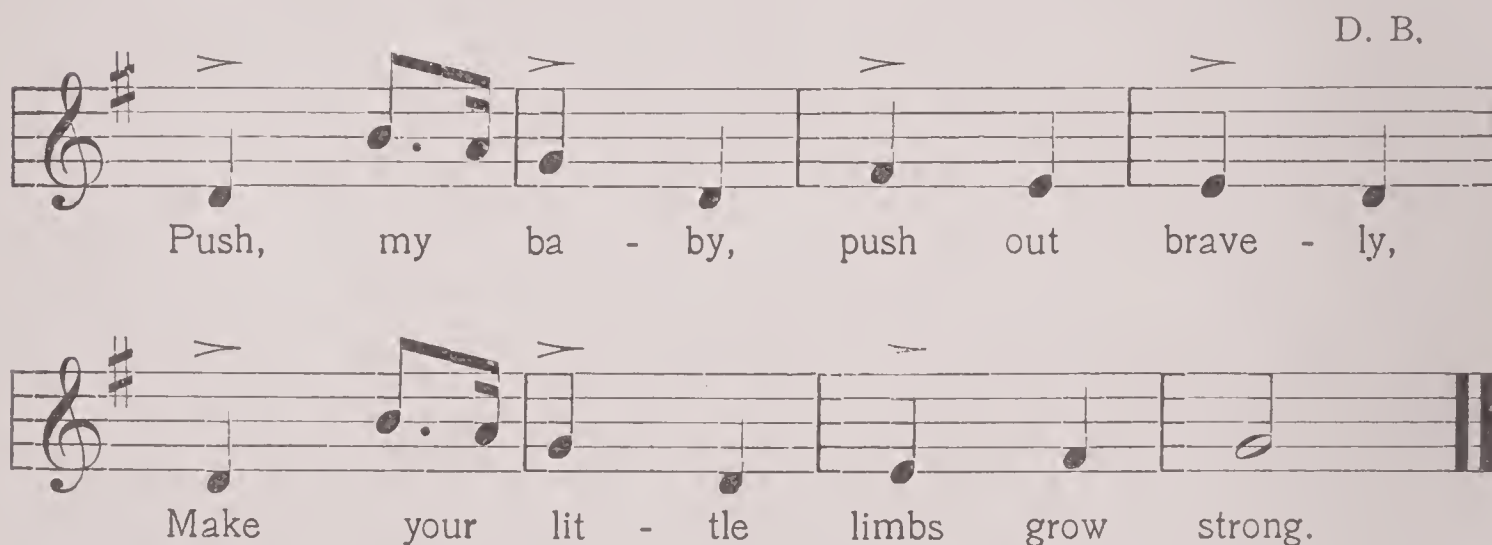
### THE MUSCULAR SENSE.

The earliest sense to become active is the muscular sense. We see its first manifestation in the voluntary movement of arms and legs. The first instinctive movement is shown by the act of suction, and for some time to come the baby's way of bringing every new thing to its mouth shows how the dawning intelligence works through this channel. As this form of muscular activity is so much used in feeding it will not need any other development.

If the finger be placed in the baby's hand he will grasp it with energy. Notice also that if the hand be placed under his feet he will kick out against it. These actions are very significant, for they mark the first attempt of the baby's will power to master his environment. These impulses may be called forth by offering enough resistance to excite the muscles to action, but not enough to overpower their effort. This should be done to a slow and gentle rhythmic movement, allowing the muscles to relax after each effort, and it will be better to accompany it with some simple refrain, such as:

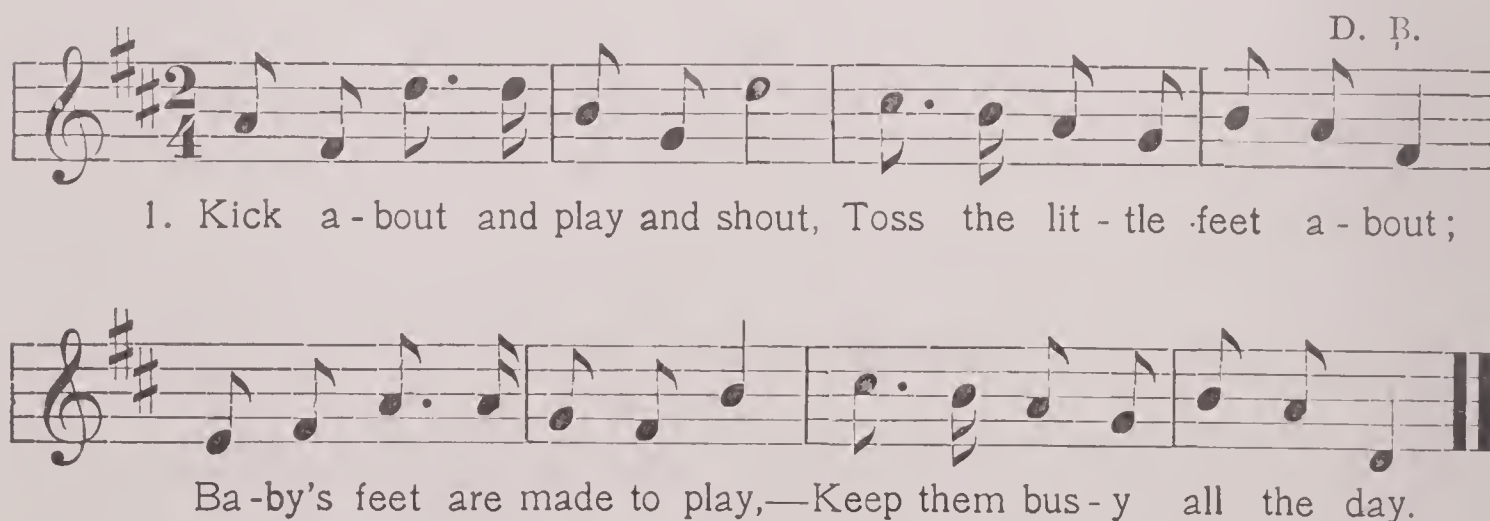


Or, as an accompaniment to the kicking exercise:



As the muscles become more alert they may be exercised to this more vigorous song:

### KICK ABOUT.



2 Hold the little hands up high;  
Clap them now to go bye-bye;  
Little hands were made to play,—  
Keep them busy all the day.



The following little nursery rhyme can be used as an accompaniment to the earliest stepping exercises:

D. B.



Up, down, up, down, One foot up, and one foot down;



All the way to Lon-don town, Dar-ling lit-tle broth - er!

2 High, low, high, low,  
All the way to town we go;  
Baby is quite big, you know;  
Precious baby brother!

Long before the baby understands the sense of the words he will be impressed with the measured movement of the rhythm, to which his muscles will sympathetically respond, and the pleasant tones of the mother's voice are laying the foundation for a refined sense of hearing.

Clapping the hands is one of the earliest forms of baby play. The little hands will be at first passive in the mother's hands; but gradually the movement becomes voluntary and subject to the child's self-control. From the first the hands should be moved to a gentle but definite rhythmic action. This will be greatly assisted by singing some such refrain as the following:



Clap a - way, clap a - way, Ba - by dear, now clap a - way.

At first the muscles move in mass, and only by degrees do they become differentiated. We should, therefore, be content for some time with an increasing vigor and elasticity in the limbs as a whole. There is danger in premature differentiation, and if we attempt to train the finer muscles before they are naturally alert it will be at the expense of the nervous system.

### SENSE OF TOUCH.

Although this is a manifestation of the muscular sense, it is comparatively late in development. The tactual muscles of the fingers and tip of the tongue are servants of the intellect, and do not become well developed

until the mental powers are awakened. Therefore, the little child should not be required to do any fine or small work. Let there be free expansion in everything. Definition belongs to a later phase of life.

One of the earliest Mother Goose games is "pat-a-cake, pat-a-cake, baker's man." For one thing it has a pronounced rhythm to which the baby can clap. Then it is mainly action of the whole hands, although in the "prick it and mark it" comes a foreshadowing of the separate finger work.

"This pig went to market" is a natural introduction to the differentiation of fingers and toes. Notice that the baby does not yet use these members himself; he is learning to observe them only as his mother points them out. So, too, with the finger-piano exercises; the mother places her fingers on the corresponding fingers of the child while she softly sings, "One, two, three, four, five;" "La, la, la, la, la." As the child begins to observe the separate fingers, they may be pointed out to the accompaniment of the following little song:

### THE LITTLE ROSY FINGERS.

Words by ANNA MCCLURE SHOLL.

D. BATCHELLOR.



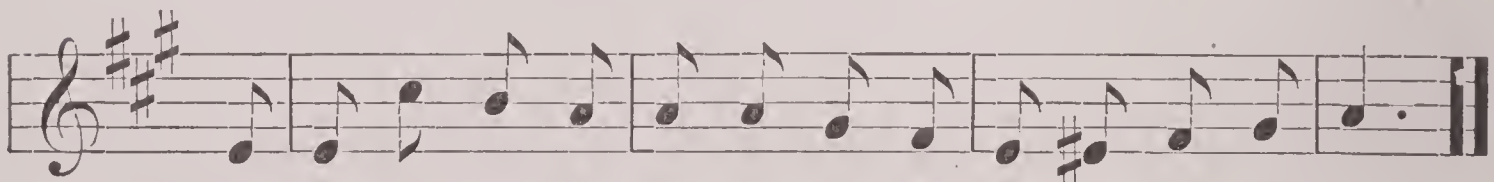
1. The lit - tle ros - y fing - ers Have played so hard all day,



'Tis time to send them off to sleep, Like closed-up buds in May.



Oh, ba - by, shut your bright eyes, The stars are in the sky,



And all the birds have flown a-way To the Land of Lul - la - by.

2 Good-night to Mr. Thumbkin,  
Good-night to Pointer too,  
You must be very, very tired,  
With so much work to do.

—REFRAIN.

3 Good-night unto the Giant,  
To Mr. Ringman here;  
Good-night to baby-finger small,  
And every finger dear.

—REFRAIN.



This process should now be applied to all parts of the body, first, touching and naming them, then saying or singing something of their use. In this way the child is becoming conscious of his identity, and is learning to observe points of contact between himself and his surroundings.

It is more difficult to trace the first awakening of the other senses. Although at a later period the eye and the ear become the leading avenues of sense intelligence, their first awakening is lost in obscurity. No one can say with any degree of certainty when the baby begins to see. The mother watches anxiously for that interesting period which is usually called "taking notice." The eye will first be attracted by a bright light, and it will not be long before the gaze will be fixed upon the mother's eyes. From this time the sense of seeing develops rapidly, both in perception and in responsive glances of intelligence.

Intelligent listening seems to be slower in growth; but this ultimately becomes the most profound of the senses.

Taste and smell seem to be quite sluggish in the very young. These senses are of leading importance with some animals; but in our lives they take only a minor place as agents of mental development and will not need to be further considered in this work, except that smelling exercises may be used as an aid to breathing.

### SEEING AND HEARING.

Although the muscular sense is most important in early childhood, it is not long before seeing and hearing become the leading faculties. Through these the child is brought into relation with a larger environment, and life broadens out before him. The training of sight and hearing, therefore, is a matter of great importance.

If we compare these two leading senses we find striking points of difference between them. In a general way we may say that sight is the intellectual sense, while hearing is the emotional sense. But this distinction must not be taken as absolute, for there is much of the intellectual in listening, while the color sensations received through the eye are largely sensuous.

The sense of sight is extremely rapid and comprehensive; but the hearing sense, although comparatively slow and limited, is more discriminating. One discordant element in a landscape does not greatly mar its beauty to the eye; yet one discordant tone falling upon the ear will utterly destroy the sweetness of the harmony. Color blindness is rightly regarded as a serious defect. It is a suggestive fact, however, that girls and women are rarely color blind, and that boys who have been trained in the proper way have always a keen sense of color. In like manner what is called "no ear for music" is really a sluggish and undeveloped sense, which can easily be quickened into normal activity during early childhood.

### FIRST LESSONS IN EYE AND EAR TRAINING.

In their first awakening we find that the senses are inert and respond only to vigorous stimulation. See this in the bright light which attracts the baby's eye. A more striking illustration may be found in the vibrations of a tuning fork. If we strike this instrument vigorously and then lay one of the prongs upon the tongue, it causes an intense tickling sensation which lasts for a considerable time. The second or third contact would be unbearable; but a very young child takes no notice of a fork laid upon the tongue. As he gets older it seems to produce a mild, pleasant sensation, for he will hold his tongue ready to be touched again and again; but very soon after this the nerves become so sensitive that he shuts his mouth after the first contact of the fork with the tongue.

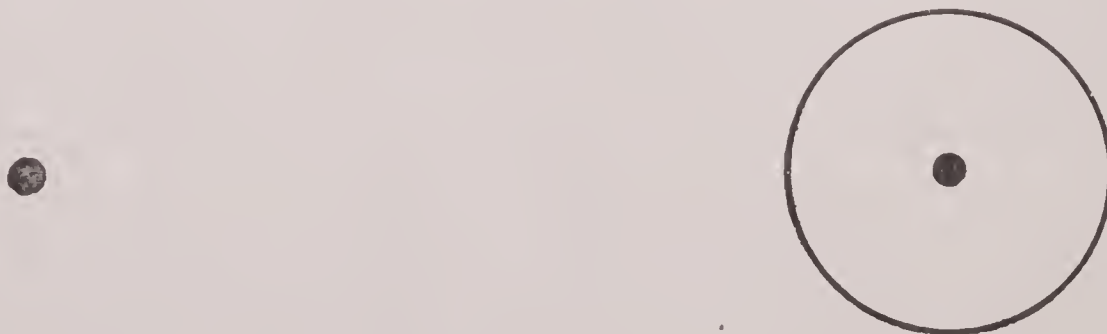
With all of the senses vigorous stimulation rapidly develops exuberance of response. So the child loves vivid colors and loud sounds; everything is exaggerated, like the gigantic leaves put forth by a little sapling. As this is the natural order of things, it will be better at first to let this vigorous expression have free play. If checked now it may break out rudely at a later period of life.

### TRAINING BY CONTRASTS.

The best way to call out the use of the faculties is by reaction from one extreme to another. The muscular sense of the child will freely respond to such contrasts as hot and cold, hard and soft, rough and smooth, etc.

So his visual sense will respond to the contrast of light and dark, extreme tints and shades, and complementary colors. The latter exercise is especially valuable, as it is the basis of harmonious coloring, and we shall presently see the same principle underlying all tone harmonies. To get an intelligent appreciation of this, test it with your own vision. Look steadily at the red circle in figure 1 until there seems to be a bluish green halo around it. Then fix the eye upon the black dot in the white circle at the side, and in a second or two, a faint image of the circle will appear in bluish green. To vary the experiment, look at a green circle, or at a yellow, and in each case the complementary color will appear. In some cases the first experiment may not be satisfactory, but try again; with practice the nerves of the eye will react more freely and promptly.

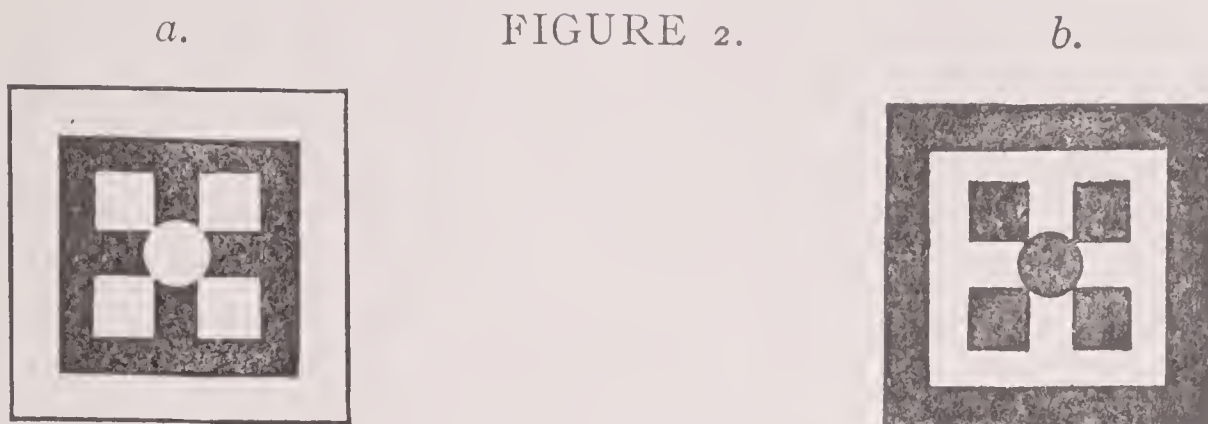
FIGURE 1.



Black reacts to white, and white to black. In figure 2 the contrast between *a* and *b* is at once evident. Look steadily at the white spot in the



center of *a*, and then an image of *b* will appear upon any blank surface. If the gaze be fixed upon the black spot in *b* the reverse figure will appear upon any blank surface.



It is not to be expected that little children can gaze steadily enough to call out this sympathetic reaction; but they may be shown first one color and then its reacting color. For instance, let a red ball be swung very gently at a little distance from the baby's eyes, and when that has made its impression, substitute a green ball. At another time use the orange and the blue, or the yellow and the violet balls. A little later, dolls or other toys may be used in the same way. Again the exercise may be varied by the use of appropriate pictures in which the desired color predominates.

As the children grow older, and the vision becomes more comprehensive, the two complementary colors may be placed side by side. Here the reaction is shown by the vividness with which the colors stand out: the red making the green greener, and the green making the red redder. At first the eye revels in these contrasts; but after a while the children will begin to appreciate quieter harmonies, such as tints and shades of the complementals, of which endless combinations can be used. It is interesting to notice that the most pleasing harmonies are those of colors which are a little removed from the true complementals. In like manner we find that our sweetest music is that in which there is a tinge of dissonance. Turning to the tone sense, we find that the same general principles apply to the ear as to the eye. Contrasted tone effects will serve to call out the listening faculty. The baby seems to notice first the difference between high and low tones of the voice, and the mother instinctively responds to this by the way she sings "péep bo." This change of intonation is always attractive to children. The story of little "Golden Hair" would lose its chief charm without the different voices of the three bears. More will be said upon this subject when we come to the vocal training of the child.

#### EMOTIONAL EFFECT OF TONE.

We have already seen that hearing is the emotional sense. This being the case, we can understand that the finer nerves, which are closely connected with our emotional states, are powerfully influenced one way or the other by harsh or gentle tones. This principle is so well understood



that careful masters will not allow the disposition of their horses to be spoiled by harsh tones from their drivers. The importance of pure, sweet tones in the mother's voice cannot be overestimated. The baby may seem to take no notice; but every tone is making an impression upon his delicate sensorium, and his later expressions will be a faithful reproduction of those impressions. The mother's lullaby is not only soothing the baby for the time being, but is also forming his style for life.

### DRAWING OUT THE LISTENING FACULTY.

Next to addressing the little child with sweet musical tones, the mother's aim should be to awaken his listening faculties. For want of this early training, most of us observe only a small fraction of the sounds by which we are surrounded.

Fortunately the children enjoy listening exercises. Hold a watch to the little one's ear and notice how intently he will listen to its "tick, tick." When he gets a little older he should be taken to the clock to see the pendulum swing, and to hear its steady "tick, tock." Then he may listen to the birds singing, or to any of the sounds about him; but call his attention chiefly to pure and gentle tones.

### CO-OPERATION OF THE SENSES.

Each of the senses is a separate avenue through which the mind holds intercourse with the outer world; but most of our impressions are complex in character, coming through more than one of the senses. The more co-operation there is between them, the richer will be the concepts stored in the mind.

Whatever the little child sees he tries also to handle, so that his vision may be reinforced by the sense of touch, with which he is more familiar.

Impressions of beauty are received mainly through the eye and ear, and where these two can work in full co-operation, the impressions are full and sensuous. Acting upon this principle, the mother when she swings the ball before the baby, should sing some little song about it, or perhaps softly sing its name, as Do for the red ball, So for the blue ball, or Me for the yellow ball. Sometimes it may be well to chant a simple line upon the appropriate tone, such as this:



I'm a pretty red ball, Do, Do, Do;    I'm a pretty blue ball, So, So, So;



I'm a pretty yellow ball, Me, Me, Me;—So the lit-tle balls do    all    a - gree.

So far the child has been mainly observant and receptive. By this time his mind is stored with sense impressions and his sense faculties are trained and strengthened by exercise. He now passes from the passive to the active condition. His waking hours are marked by ceaseless activity, in which he is striving to gain mastery over his environment.

For another thing, we find a surprising development of the imagination. This is the first stage of spontaneous thought-activity in the child. As yet nothing is clearly defined in his mind; he mixes himself up with animals and objects in a bewildering way, and, without a purpose of falsifying, will tell the most preposterous stories. He revels in make-believe, which is very real to him at the time. In all this exuberance lie embedded the germs of mental and moral greatness. Let us see that they are not neglected, nor, on the other hand, thwarted by unwise interference.

Now is the time for sympathetic watchfulness on our part. Every act and word of the child is significant. It is the manifestation of a God-given impulse which, rightly guided, may lead to noble issues. But how shall we begin? That is not required of us. The child has already begun, and our wisest course is to carry out whatever idea he has initiated. For example, city children soon have their attention attracted by the loud clang of the fire-engine bells, and naturally enough they like to be firemen, using chairs for engines, etc. All they think about is the noise and excitement, but that has thoroughly aroused their interest. Now the mother joins in the game, and gives it a larger meaning. She tells how the firemen are hastening to save life and property, and how careful they must be not to run over anybody. That is what the bell means:

Clang! Clang! haste away;  
Clang! Clang! clear the way;  
See the firemen danger braving,  
From the fire the people saving:  
Clang! Clang! don't delay,  
Clang! Clang! clear the way.

A kindred game that the children like to play is the "Choo, choo" of the railway engine. This also appeals to their exuberant vitality. Again let the mother join in and give a fuller meaning to the game. Call attention to the responsibility of the engineer and conductor. Invent little stories about the passengers. Some are going out for a pleasant holiday. Here a little child has been away from home, and now is glad to get back to father and mother. There is a mother who is hastening to her sick child. Or it may be a freight train bearing treasures from one city to another. Perhaps a relief train carrying food and clothing to starving people a long way off. The "Choo, choo" of the engine begins to have a tremendous significance in the child's mind, as he feels nobler impulses stirring within him.

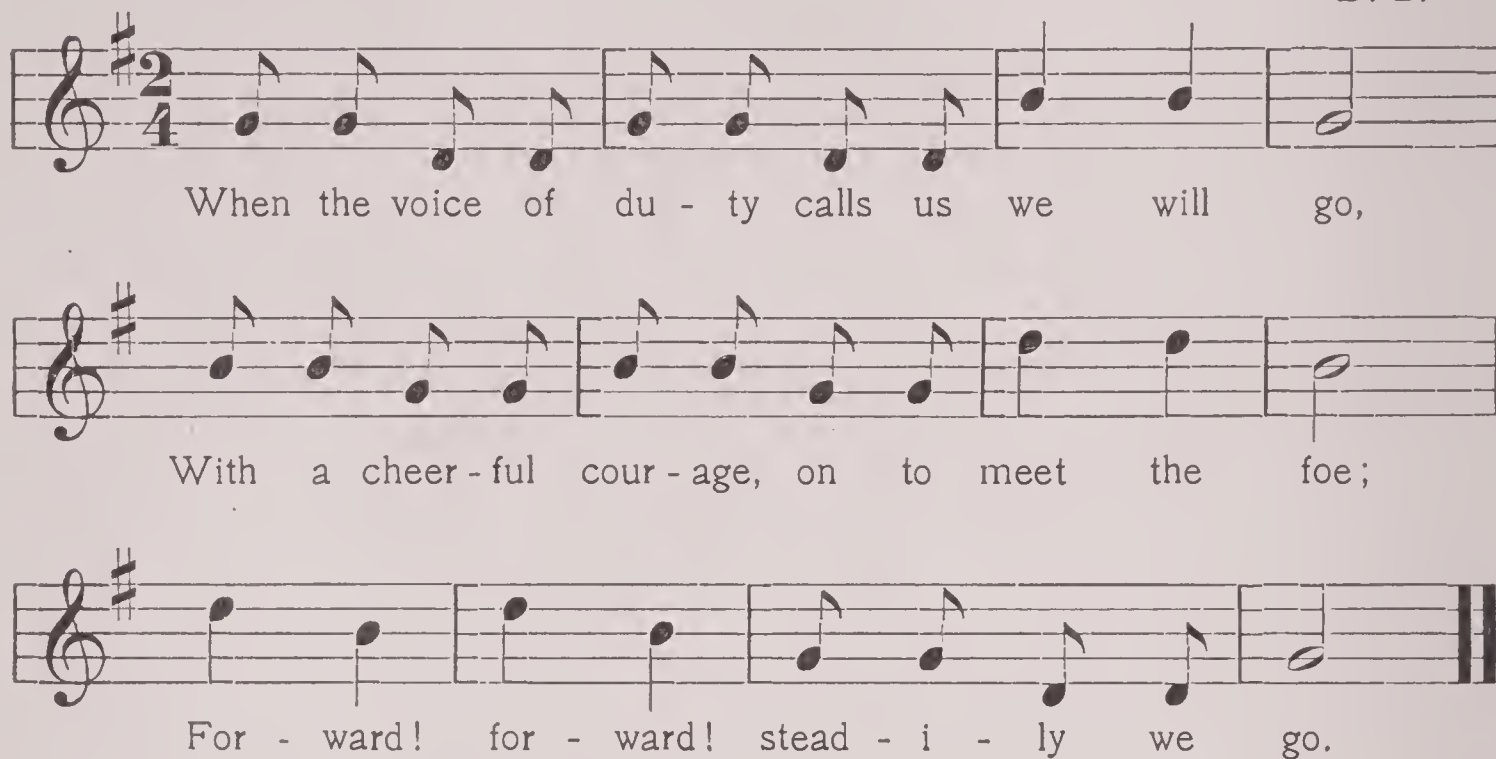
All children seem to like to play at soldiers. If not carefully guarded there is danger that this will develop the fighting spirit, for the slumbering



savage is easily awakened in the child. But the soldier game may be used in such a way as to teach prompt obedience, good bearing and patriotism. This is also a good means to secure rhythmic marching and trotting. The following little marching song is easy and conveys a healthy sentiment:

### DUTY'S CALL.

D. B.

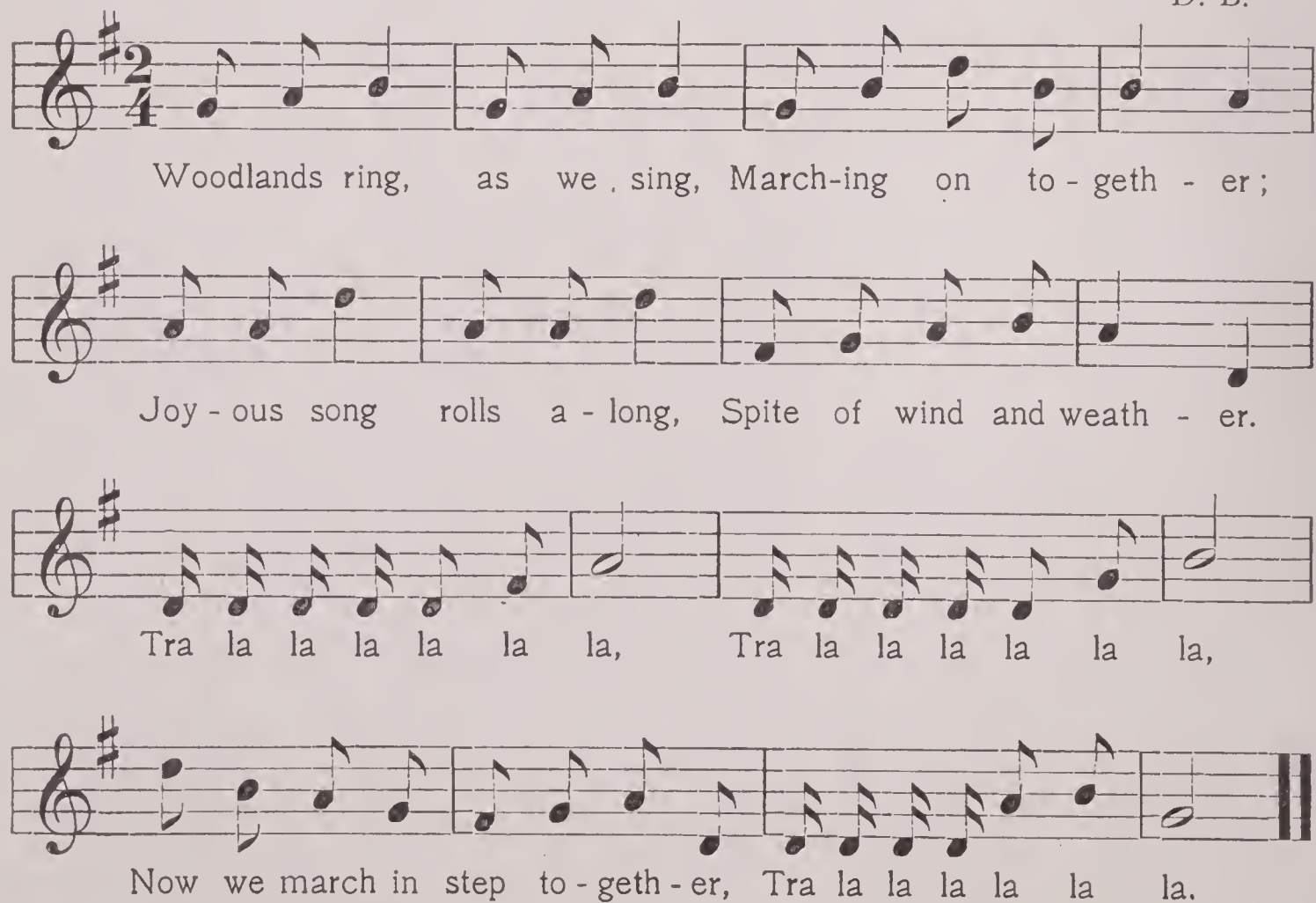


When the voice of du - ty calls us we will go,  
 With a cheer - ful cour - age, on to meet the foe;  
 For - ward! for - ward! stead - i - ly we go.

Here is another lively little vocal march for the nursery:

### WOODLANDS RING.

D. B.



Woodlands ring, as we sing, March-ing on to - geth - er;  
 Joy - ous song rolls a - long, Spite of wind and weath - er.  
 Tra la la la la la la, Tra la la la la la la,  
 Now we march in step to - geth - er, Tra la la la la la la.



## DEVELOPMENT OF RHYTHM.

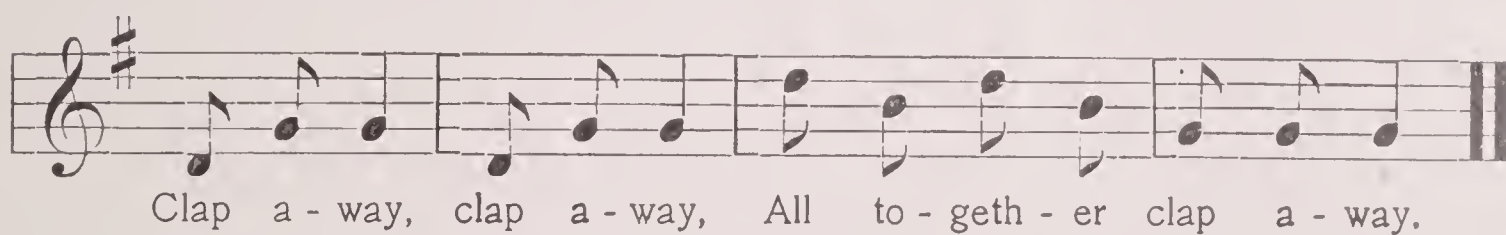
All healthy movements consist of action and reaction, the regular alternation of movement and rest. When we consider that every muscular contraction destroys more or less of the tissue, we see how important it is that there should be a succeeding interval of repose, in which the vital forces may repair the waste, and build up more and better tissue. This is the condition of healthy growth—tearing down the old and building up the new. Working in obedience to this law, the nerves and muscles grow in strength and elasticity. The normal child is not lacking in vital impulses; it should be our aim to provide for them a free and joyous expression.

Rhythm is the poetry of the muscular sense; it is the very essence of gracefulness, therefore, every movement of the child's body should flow rhythmically. But this desirable condition cannot be secured all at once; we must get one thing at a time, and the easiest thing first.

## RHYTHMIC CLAPPING OF HANDS.

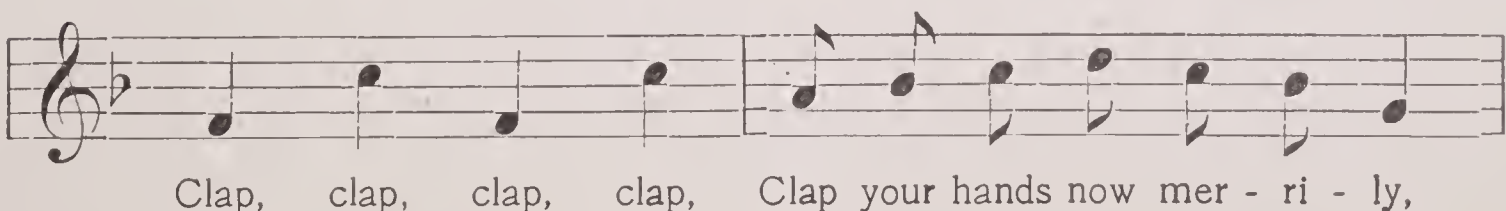
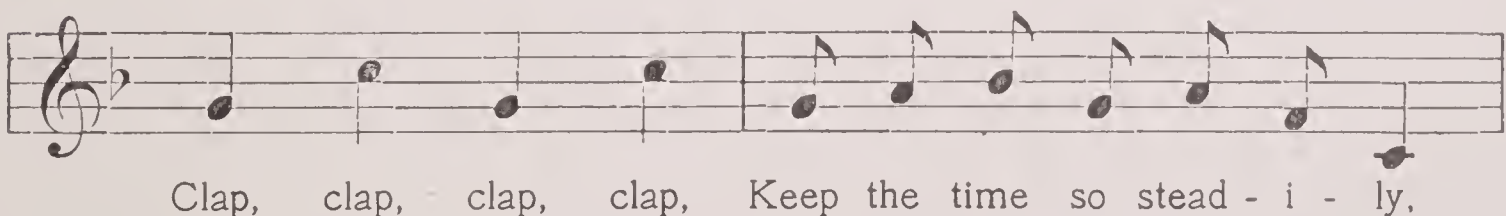
The child first gains control of his hands, so we will begin there. Let the hands "talk together." If the clapping is too vigorous, remind the children that ladies and gentlemen do not shout when they are talking. The hands must learn to talk politely, and be gentle to each other.

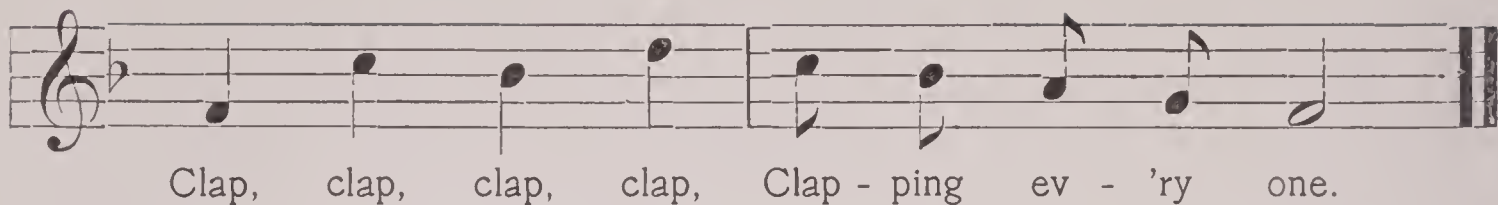
This next thing is to get the hands all to talk at the same time. To secure this sing some familiar little melody with well marked rhythm, such as this:



or this:

## CLAP, CLAP.





At first the children will be inclined to strike the palms together in clapping; but by degrees they may be led to press the fingers of one hand upon the palm of the other, and they will then begin to get a more delicate feeling of the rhythm. They will do this the more unconsciously if the passive hand be called a little drum, upon which the fingers of the other hand tap out the music.

As this is the period of vital impulse rather than of thought, the less the attention of the children is called to the harder and softer taps the more perfect will be the elasticity of the rhythm.

#### RHYTHMIC MOVEMENT OF THE FEET.

Next to the hand clapping the children can readily control the action of their feet. We, therefore, follow nature's leading by getting these into well-timed movement. Marching exercises come in very appropriately here. As a general thing, children of the nursery age should not be perplexed by having their attention called to the right and left foot. It is enough for the present if they move to the music with a definite, elastic step. A tendency to drag the feet carelessly may generally be corrected at once by a more pronounced rhythm in the music. Frequent change of tune is desirable, for if the same music is played too long they lose interest in it.

When the children are seated in the ring, rhythmic tapping of the feet may be alternated with the clapping of the hands. Some of the little ones will at first lift up their feet and stamp; but after awhile they learn to rest the heels and softly tap with the toes. They enjoy the idea of having the floor within the ring for a great drum, upon which their toes act as drumsticks. The melodies on page 11 given for the hand clapping exercise will serve for the tapping of feet, by making the necessary alteration in the words.

#### COMBINED RHYTHMIC ACTION.

At first the children should give their undivided attention to the action of the hands or feet alone; but as these simple movements become easy, and, in a measure, automatic, new interest can be awakened by combining them. So far the children have been too much occupied with the movement of their limbs to think of voice work, and the singing has been carried on by the mother; but now the tongue bugles should be called into action. When this becomes easy and spontaneous we may accompany the tongue bugles with the hand drums; then with the floor drum, and lastly, with all three combined.



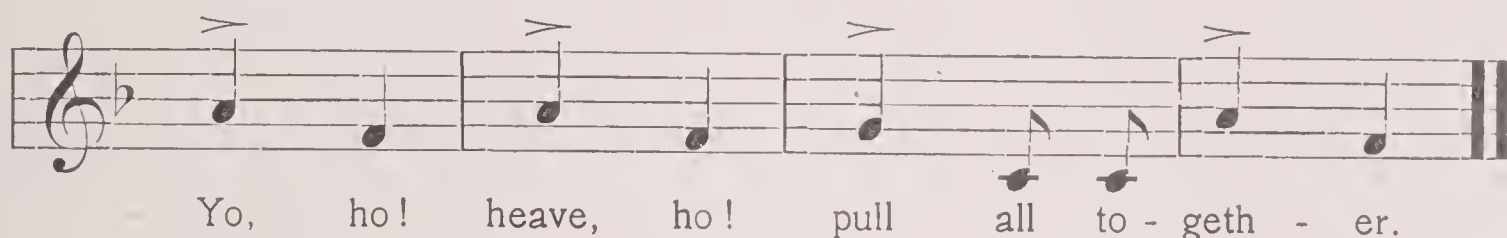
## BRAIN CULTURE.

Do not lose sight of the significance of these actions. It is not simply that the hands, feet and tongue are acquiring the knack of rhythmic expression. Through their activity important brain centers are being developed, and the rhythmic faculty is growing in the mind. As the inner sense becomes more alive the outward expression of hands and feet may gradually be subdued, until, without their aid, the child can feel the inward pulsations of rhythm.

## RHYTHMIC GYMNASTICS.

But we shall need plenty of rhythmic action for the cultivation of the child's physical powers. Some philosophers claim that the world is built upon a musical plan; however that may be, it is certainly true that the human body should be developed by rhythmic impulses.

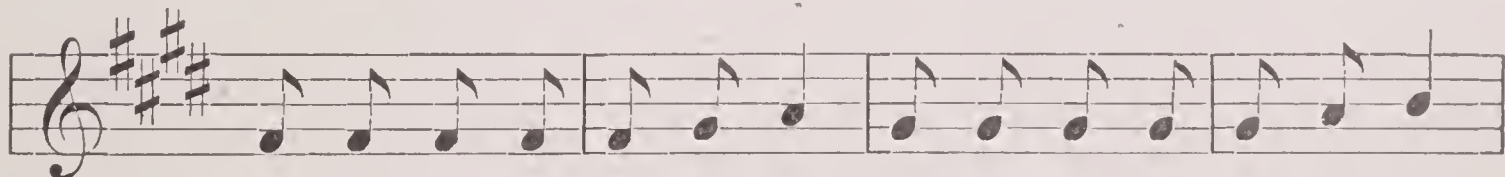
The child's dramatic instincts will make this an easy and pleasant exercise. For instance, he is a sailor in a ship; now let him pull on the ropes, keeping time to the sailor's chorus:



Children are generally fond of boating songs. Here is one that has long been a favorite. It is so simple both in rhythm and melody that little children can sing it to "la la." They also like to listen to the music of the words, even if they do not understand their meaning very clearly.

## LIGHTLY ROW.

Dr. LOWELL MASON.





The children can accompany this song with a steady swing of the arms, as if pulling an imaginary boat. A more vigorous exercise of the waist muscles can be had by letting two of the children make a boat. For this purpose they sit opposite to each other on the floor, feet against feet, and grasp hands. Then they move backward and forward to the swing of the music. Of course, it is more exciting if two or more couples join in a boat race. It is not safe for the children to sing while engaged in such vigorous action as this.

There seems to be a fascination for children in the idea of a clock ticking away the time. Take a pendulum\* and let it swing back and forth while you sing softly, but with well-marked rhythm:

### THE CLOCK SONG.

D. B.



Then these words may be sung to it:

What does the clock say?  
 "Time is passing;  
 Use it wisely,  
 Tick, tock, tick."

The children will be so much interested in the swinging of the pendulum, especially if they are allowed to swing it, that at first they will neglect the vocal accompaniment; but if a preference be given to those who sing the song, they will soon find their voices.

All sorts of clocks may be impersonated. One child will choose to be the church clock, and as the pendulum must be very long, he can use a chair for a pedestal. This clock up in the tower has a slow and deep voice. Others will choose the hall clock, the mantel clock, etc., and in this way the children are becoming accustomed to different rates of movement.

Beside the tape—or ball—pendulum, the children may swing their right arm to the music, then the left, and afterward both arms together. Then let them practice swinging each leg in turn. For some time they will need to steady themselves by holding on to a chair; but it will be a great gain when they can balance themselves without external support.

---

\* The pendulum may be made of a ball, or any other weight attached to a string. But it will be better to use a spring tape measure with a stop catch attachment, so that it can be swung at any length.

Remember that in all these exercises the ultimate aim is, through rhythmic movement, to secure mental poise, and any form of movement which tends to this result is beneficial.

### DEVELOPMENT OF CHILDREN'S VOICES.

Of all the means by which we express ourselves, none is more important than the voice, and this for various reasons.

Let us look at the matter from a physiological point of view. A glance at the vocal organs—the throat, lungs and diaphragm—will show how intimately the voice is connected with some of the most important vital processes.

Since breath is the raw material of which tone is made, it follows, first, that a more generous use of the voice requires fuller breathing, and, secondly, that proper control of the voice demands a perfect habit of breathing. This means an increased girth of chest, with a more elastic condition of the diaphragm and rib muscles. Again, the fuller breathing conveys more oxygen to the lungs, and thus cleanses and vitalizes the blood, which is then able to build up healthier tissue all over the body.

Notice next the effect of tone upon the nervous system. The nerves seem to furnish a connecting link between the body and soul. On the one hand they control muscular activity and the general physical condition, while on the other, they are intimately connected with our mental state. To understand the effect of tone upon the delicate nerve fibers we must remember that pure tones are perfectly timed vibrations. Now there is a principle of sympathy running everywhere through nature, by virtue of which like always responds to like. A well-known illustration is that of the tuning fork. Set the prongs vibrating, and then if the fork be stood upon any resonant surface it will call forth a clear musical tone. Another simple experiment is to sing forcibly near the strings of a silent piano, and those strings which are attuned to the given sounds will tremble forth in musical response. But the human nerves are more sensitive to tone vibrations than sounding board or stretched wire. We all know the “teeth on edge” sensation when we hear shrill or scraping noises, and we also know how sweet and soothing it is to listen to pure tones.

Although the voice is due to the vibration of a small organ in the throat, it causes sympathetic vibrations in other parts of the body, especially in the chest and head cavities, and the more perfectly the tones are produced the more freely they vibrate along the whole nervous system. It is a significant fact that professional singers rarely suffer from nervous disorders. The vibration of the chest, ribs and diaphragm not only greatly enrich the tone, but they also stimulate the vital functions. A good tone has also much to do with the healthy condition of the throat and nasal passages.

### VOICE TRAINING.

The idea of training little children's voices may be alarming to the professional mind, and not without reason, seeing that the tender vocal



organs can bear very little strain without injury, and much harm may result from injudicious treatment. But we must remember that some form of training is already in progress. The cries of babyhood, the laughter and shouting of children's play, and the ordinary exercises of speaking and singing, are all helping for good or bad to develop the children's voices. These exercises are for the most part strengthening and in the natural order of development; but along with this healthy growth many bad habits will be formed, which if unchecked will result in a coarse quality of voice, and in some cases, where the organs are unusually delicate, may lead to actual forms of disease.

Listen to the sweet silvery tones of the infant, and then notice the comparative roughness of the older children's voices. Very few children retain the crystal clearness of their natural voice. What causes this deterioration?

BAD EXAMPLE.—One cause is the faulty pattern set by older people. Children are essentially imitative, and they are very quick to copy our faults and mannerisms. Then if we do not wish to see these faults in the children, we must reform them in ourselves. The first requisite on the part of the parent or teacher is a pleasant and healthy voice.

SHOUTING AND SCREAMING.—Another source of injury to the child's voice is shouting and screaming, especially under the influence of anger. This always causes straining of the throat. We have spoken on page 8 of the influence of the mother's voice upon the child, and it will be well to consider here the reflex influence of the child's own voice upon himself. Cries of anger are not only the effect of bad feeling, but also a cause of more intense bad feeling. If a harsh tone angers the listener, still more does it anger the speaker. On the other hand, "a soft answer turneth away wrath," and the child who learns to control the tones of his voice will be able to control his emotional condition. Less harmful than cries of anger, but still injurious to a fine quality of voice, are the loud tones of boisterous play. This does not mean that the voice must always be subdued. Clear laughing tones are both strengthening and purifying to the voice.

SINGING WITH OLDER PEOPLE.—And a third cause of coarseness in the voice is the ordinary heavy style of singing. Children when left to themselves naturally use the light "head voice," but in singing with older people they unconsciously imitate the fuller tones of the adult voice, and get into the habit of using "chest tones." Then they carry this quality of voice into the higher tones and strain their throats. Easy action of the throat will be considered presently. As a remedy for the troubles here mentioned be sure that the children sing softly, and do not pitch their tunes in too low a key.

#### BREATHING EXERCISES.

A good use of the voice depends very largely upon proper habits of breathing, and this is a matter of first importance in the education of the



child. Yet no subject is more difficult to teach to little children. Sustained breathing calls for more will power and self-control than they possess. Therefore the nursery breathing exercises must be those which come unconsciously to the children in the course of the play.

**BREATHING THROUGH THE NOSE.**—Let the children stand in a circle with their hands folded behind them. Now take some flowers, and let the children in turn take a good long smell. Then place the flowers in the center for a flower garden, while the children all smell together two or three times in succession. Interest in this exercise may be sustained day after day by offering different perfumes to the children to smell. This they must do with closed eyes, afterward guessing what perfume they have smelled. Still another variation will be to stop one of the nostrils and to smell with the other in order to see which can smell the better. At first the perfumes may be of a pronounced character, but as the faculty of smelling develops, use fainter and fainter perfumes, which will compel more careful and sustained smelling. Sometimes the children will enjoy smelling imaginary flowers, etc. All this time the habit of healthy nasal breathing is being established. It is not generally known what a sympathetic relation there is between free breathing through the nose and normal brain activity. The child who has a healthy habit of breathing will develop more intelligence than will the one who does not breathe so well. One reason for this is that the fuller breathing more completely vitalizes the blood in the lungs, so that better brain tissue is built up, but another reason is that vigorous nasal breathing stimulates the flow of blood through the channels which feed the brain.

**STRENGTHENING THE WAIST MUSCLES**—The vigor and control of the breath will be proportioned to the elasticity of the diaphragm and waist muscles. For this purpose the boating exercise mentioned on page 14 will be useful. Another game in which the children will enjoy breathing is the "tug of war." Take one end of a rope and let the child take the other end. In this act of pulling he will necessarily exercise the diaphragm and waist muscles. Regulate your resistance to his pull, so that while he has to put forth all his power, the strain is not too severe nor too long continued. It will be better to let him generally gain the advantage, so that he may be encouraged to renewed effort. Always stop when there are signs of labored breathing. When the children have been well trained in this way they may sometimes have a tug of war among themselves; but always under the mother's careful supervision.

The waist muscles may also be strengthened by blowing games. Suspend a feather on a string in front of each child and see who can blow it to the greatest distance. Little paper windmills may also be employed, and if trumpets with a soft musical tone can be procured, they will engage the children's interest for some time. But perhaps the most exciting game will be to hold a lighted taper just out of the children's reach, so that they may try who can blow it out. In all of these exercises the children are

not thinking of the act of blowing, but of the effect produced, and so they breathe all the better because unconsciously.

Flying exercises with the arms are good for the waist muscles, and so are efforts at climbing a pole. Indeed, any form of upreaching with the arms is beneficial, and tends to symmetrical development of the body.

It will be seen that these exercises can be varied indefinitely. But perhaps the most essential thing is that the mother or leader should herself breathe well; for the children will follow her example, and especially will imitate her faults. The old adage will bear a new reading:—"If you want a thing done, do it yourself."

### ‘TONE EXERCISES.’

Remember that our chief concern with a child's voice is to guard against the formation of bad habits. Nature has gifted him with a beautiful instrument, but it is peculiarly liable to injury. It should be our aim to secure for it natural and easy expression, free from forcing or strain of any kind.

At the outset we find ourselves confronted with two difficulties in the tone exercises: some of the children use their voices too vigorously, and some do not use them at all. In either case it will be well to take the children out of themselves—to free them from self-consciousness. It is said that the human embryo passes in turn through all the typical phases of animal life. Perhaps this is why children like to play that they are animals. Nature here gives us a hint how to begin. Let us play animals.

ANIMAL SOUNDS.—The children are to tell by your voice whether you are a dog, a cat, a sheep, a cow, etc. Then they try to talk like these animals. It will not be long before the most timid child will lose self-consciousness and use the voice freely.

Apart from the fun of the thing, these animal sounds, properly used, furnish good voice-developing exercises. Thus in the barking of the dog we get a definite action of the diaphragm and good attack of tone. Of course, we must be prepared for the vigorous child who barks with more zeal than discretion, to the detriment of his vocal organs. This may generally be corrected by suggesting that he sounded like a coarse, disagreeable dog that nobody likes, and we are trying to be well-bred dogs who have been taught to bark politely.

When the voice imitates the lowing of cattle it encourages a sustained action of the diaphragm, which serves to counteract the short spasmodic use of the voice so common to children. In giving them the example begin gently, and let the voice swell as it slowly slides upward:—

m oo OO OO oo

VARIED INTONATION.—The animal sounds may also be used to secure varied intonation of voice. The children should be led to discriminate between a large dog, a puppy, and a middle-sized dog, etc. Or if they are playing sheep, the children will enjoy crying like a baby lamb that



has lost its mother, and then giving the answering cry of the mother, while occasionally father ram's deeper "baa" may be heard. These exercises may be combined with talks upon natural history.

IDEAL TONES.—All kinds of animal sounds may be used, and by this dramatic play the child's sympathies are being broadened, and the foundation is laid for a loving study of Nature later on. But, as a means of voice culture, it is not well to give too realistic an imitation of the actual sounds; since, compared with human tones, they are crude and harsh. The purpose is rather to give a musical suggestion of them, as for instance, when the cow's lowing is heard in the distant pasture, and not as it would sound close at hand. Each animal tone can be idealized, and used as a means of enriching the human voice.

From animal sounds, especially such as the humming of bees, etc., it is an easy transition to the murmuring of the wind through the trees, or the rippling of a brook, and this will lead to a fuller appreciation of some of the rote songs.

So far we have been considering only the foundations of singing. We have now to take up melodic exercises, but they must still be in the form of play.

SINGING FAIRIES.—Simple scale runs are best adapted for getting a smooth upward and downward swing of the voice. Children are fond of anything fairylike, and it helps them to think of the voice as a little fairy tripping up and down the musical stairway. Sometimes it is a thoughtful fairy going carefully up and down. Then a light-hearted fairy who trips rapidly up and down a higher flight. Take in turn a laughing fairy; a crying fairy; one who goes up crying and comes down laughing; a mischievous fairy who trips up and slides down; one who does the reverse; a jolly fairy who bounds up and down with short detached steps, etc. There may be endless variety; but the voice must always be fairylike, *i. e.*, soft and gentle.

### UNMUSICAL CHILDREN.

No child possessing the faculties of hearing and speech need grow up unmusical. What is commonly called "no ear for music" is really a backward sense of tune perception, which needs proper stimulus. If left to mature age, this training becomes difficult and sometimes hopeless, but in early childhood the tone sense is easily quickened. The development of no two children is alike, and so we must be prepared to find some slower in musical attainment than are others. It is also necessary for some to take a simpler starting point. Thus one child may be able to join in singing a melody, while another child can only imitate single tones, and yet another cannot even produce a single given tone at first; but it is only a question of degree in attainment. Begin with the child's capacity and lead on from that point.



**MUSICAL IMPRESSIONS.**—The importance of the mother's voice has already been pointed out. The child's musical education begins in earliest infancy. His first singing lessons are taken while listening to the mother's lullaby or nursery jingles, and just as the child who hears nothing but refined language grows up to speak in a refined manner, so in singing, the tones that fall upon the ear, gentle or rough, will reproduce themselves in the unconscious imitation of the child's vocal utterance. The expression will correspond with the foregoing impressions.

**THE MOTHER'S VOICE.**—This shows the importance of the mother's voice. Her tones should be well modulated both in speech and in song. It is unfortunate that mothers in general do not sing enough to their children. The little child should be soothed to rest by a sweet lullaby, and its first waking experience should be the bright music of the mother's voice. Indeed, every changing experience of the nursery life should have its song accompaniment. For a long time, it may be, the child does not seem to be taking notice of it; but little by little we find him listening; and after awhile he makes the attempt to join in the song.

**BEGINNING TO SING.**—This opens up the question, when do children begin to sing? The faculty does not awaken in all children at the same age. Some begin to sing as soon as they learn to speak, and even earlier. But the average child does not sing songs until he is four or five years of age, and it is not unusual for children to wait until the sixth year is completed. Later than this will indicate a backward musical faculty that needs special attention.

**THE VALUE OF LISTENING.**—Some children will listen for a long time before they join in singing. If they are interested in the music let them listen: the impressions which they are storing will find expression in due time. If they are not interested find out how to engage their interest.

### ROTE SONGS.

We now naturally come to the consideration of rote songs, *i. e.*, songs learned by ear. From what has just been said, it is evident that in the nursery the mother must expect to do most of the singing. But she should not underrate the exercise on that account. If the children are not singing they are forming impressions which will determine their musical style. Later studies may modify it; but the foundations laid in the nursery will remain through life. The mother should feel as great a responsibility as does the public singer before an audience. A song sung with feeling will not only impress the tender heart of the child now, but will thrill his soul long years after the singer's tongue has become silent.

**GOOD SONGS NEEDED.**—Therefore it is essential that the songs should be good both in words and in music. Nothing of a tawdry or vulgar character should ever be tolerated in the nursery. This does not by any means shut out the element of fun. Children have a keen appreciation

of humor, as is shown by their interest in Mother Goose. Real humor is always humanizing, and should be welcomed in the song circle.

Unfortunately, the supply of genuine child songs is quite limited. But although there is a dearth of songs of genius, several can be found which embody real talent. Perhaps the children themselves are the best judges of what songs are good for them; let them have those which best excite and hold their interest.

### HOW TO TEACH ROTE SONGS.

The teaching of rote songs to the children forms an important part of their education. The way in which they learn to sing these songs will materially affect the ease, force and refinement of their vocal expression in later life. It is a well-known saying that, other things being equal, singers speak better than non-singers. This is natural enough even from a physiological point of view. Singing requires a steady control of the breath, and this is dependent upon a free and healthy action of the lungs. It is interesting to note that, as a rule, the Scotch and Germans among us have fuller chest development and more lung power than their neighbors, and this has been attributed to the ancestral custom of daily singing the long-drawn psalms and chorals in their family worship.

Good singing also necessitates a definite placing of the organs of speech, and this is an excellent preparation for the clear enunciation of speech. In addition to this the smooth flow of the tone in singing conduces to a fuller inflection of the voice in talking.

Looked at from a psychological point of view, it is easy to understand that the tone feeling called forth in song must add to the sympathetic quality of the speaking voice.

So the practice of good singing imparts to the voice power, clearness and sympathy. This does not mean that the uncultivated singer will speak better than a person of refinement who does not sing; but that, with an equal degree of general culture, the singer will speak in a more pleasing and effective manner than the non-singer.

Let it be clearly understood that these songs are forms of language. The words belong to the language of thought. The tone belongs to the language of feeling. Combined in the song they give us the language of sentiment, which is blended thought and feeling.

It is necessary first to impress the children with the general spirit of the song. Tell them some little story which shall prepare them to listen with sympathetic intelligence. Then let them hear the song. Give it as perfect a rendering as possible, for much depends upon the first impression. It may be necessary to sing it through two or three times before they get a clear idea of it as a whole; but in this you will be guided by their interest in the matter. Do not be impatient to get a response from them. When they have been properly impressed they will be ready enough to give expression to it.



The children will catch the melody more easily than the words, so it will be better to let them *la* through the tune form without the words for a few times. Secure first the true swing of the rhythm. When this goes smoothly, look out for the leaps in the melody. At these points there is danger of false intonation and voice straining, so the voice should learn to spring lightly over these leaps before the words are attempted. Take for instance, the song "I love little pussy." There are four upward leaps to this song, of which the first and third are easy. The second leap to the words "hurt her" is more unusual and will need a little more care to get the true tone. But the fourth leap to the words "love me" is the most critical. If not prepared for it, the children will generally give the "me" with a hard squeaking voice. And yet the tone is not at all beyond the children's range if taken in the light "head voice." Let them sing it to *la* with their mouths well open, and then take it to the words in a pleasant, smiling way.

The question here presents itself whether it is better to sing with the children or to give the pattern for them to imitate. The latter is the better way when the children are able to do it. Those who are old enough should listen to the tune and then imitate it line by line. But the little children of nursery age generally need to be led along for a time. At first the mother's voice will take the lead; then as the young voices gain confidence she withdraws, little by little, until they can sing the melody alone. She will listen carefully for any false intonation, or halting in the rhythm, and at once repeat the pattern. A lover of nature once watched a wren giving a singing lesson to his nestlings. The bird sang his song over and over until the young ones tried to imitate it. At first they could only give one or two faint chirps; but the father always took up the song where they broke down, and carried it through to the end. So they were encouraged to try again and soon learned it all through. He was not a bad singing teacher!

When the children can vocalize the melody pretty well, let them repeat the words after you, phrase by phrase, in a pleasant speaking voice. Be careful to explain any unfamiliar word, or the children will be sure to put in some familiar word which happens to sound like it, regardless of sense. This habit is a very common one even with older people. To take a well-known illustration, the harsh chestnut becomes horse-chestnut, and harsh radish becomes horse-radish. Among people unfamiliar with the terms of falconry, "I know a hawk from a hernshaw" became "I know a hawk from a handsaw." Children are very prone to this habit, and as every misfit word becomes a mental blur and encourages loose thinking, it is well to pay special attention to the correct use of words.

The following incident will teach us the importance of discarding difficult words from the child-songs. Some children in a mission kindergarten were singing a song which interested them greatly. They had often

asked for it, and knew it pretty thoroughly. The first two lines of it were:

"Can a little child like me  
Thank the Father fittingly?"

The listener was curious to know what the little tots would do with that last word. Most of the children blurred it over, not having any word ready to match it. But there were two or three bright exceptions. One of the older children made a dubious attempt at "feelingly." A three year old chubby-faced maiden looked up most pathetically as she sang, "Thank the Father, pity me." Another girl two or three years older sang with great confidence, "Thank the Father, fitting me."

When the children can repeat the words as a little poem, the melody can be added, and they will then sing with clearness and intelligence.

From this description the process may seem a tedious one; but it is really a saving of time in the end. There is nothing to unlearn, and the song makes a clear and lasting impression. Besides this, it forms an important language lesson, and has a direct bearing upon conversation and reading later on.

EMOTIONAL CHARACTER OF SONGS.—Everybody knows, in a general way, what a powerful influence music exerts upon the mind, but the mother or kindergartner should know what kind of song is best adapted to awaken desirable thoughts and feelings in the children, or to repress those which are undesirable. One song may be used to stimulate and another to soothe. Children of a sluggish temperament need songs with energetic rhythm and a lively swing of melody; while other children of a nervous or excitable disposition—and especially those in whom the mental nature is over active—should have melodies of a quieter character. This is naturally found in devotional songs and lullabies.

DEVOTIONAL SONGS.—The songs which take the strongest hold upon children are of a devotional character. Childhood is essentially religious. To one who is in close touch with the child there is profound meaning in that saying—"Their angels do always behold the face of my Father in heaven." The children never tire of songs which breathe faith, trust and thanksgiving. Hence devotional songs should be an essential part of the child's daily life. The morning and evening hymn are the natural expression of that spiritual impulse which has not yet become deadened, and they are the best preparation for a truly religious life.

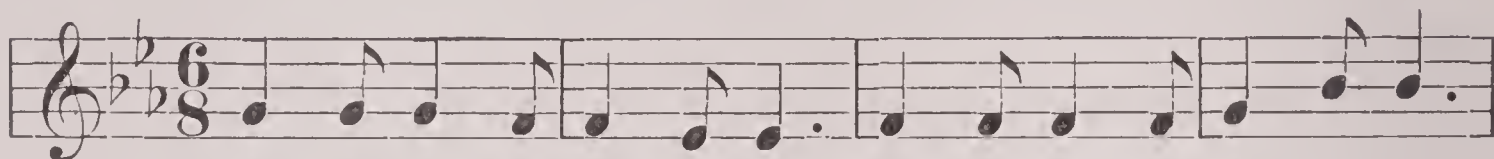
One hymn which has long been a favorite with the children is "Father, We Thank Thee." (P. 3229.) After the interchange of morning greetings, and a glad welcome to the new day, a hush comes over the children as they softly hum the music before singing the words. They also hum over the last line as an interlude between the verses. This organ-like effect adds to the quiet devotional character of the hymn.

SONGS OF REPOSE.—Our American children are, as a rule, sufficiently energetic, and more likely to suffer from over-stimulation than from too

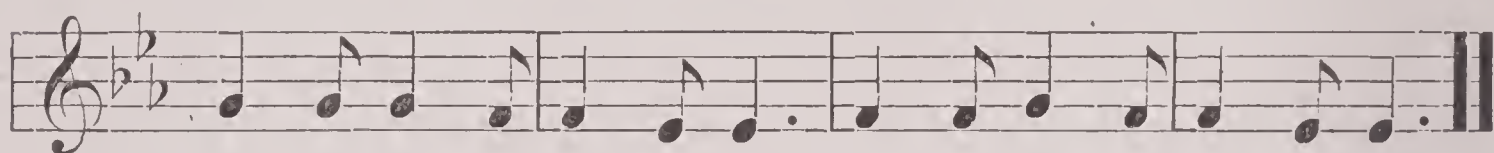


much quietness. This shows the need of reposeful songs. If the children are excited and restless, a good plan is to have a lively song, followed by one of a slow and gentle character. Here is a suitable selection—

### THE BIRDIE'S LULLABY.



1. Close beneath thy mother's wing, Bird - ie, lay, thy lit - tle head;



I will watch thy slumbers light, I will guard thy down-y bed.

2 Nestle, nestle gently down,  
Close thine eyes to sleep, my dear;  
Safe within our Father's love,  
You and I have nought to fear.

This may be dramatized in a simple way. One of the children represents a mother bird, and selects a smaller child for her baby bird. The rest of the children group themselves about as trees, under one of which the birdies have their nest. The tree children now wave their arms gently as they hum the music to represent the breeze murmuring through the branches. Then the mother bird sings the first verse of the song, after which the trees again wave, and hum the refrain in the last line. Once again the little mother sings to her babe, "Nestle, nestle gently down," and at the close of the song the trees again hum the refrain more and more softly, until it dies away into silence. They now stand perfectly still, while the baby bird sleeps. At a given signal all join in a bright little song to waken the baby, and the game is over.

NATURE SONGS.—Next to devotional songs, and songs which embody the family sentiment, children love nature songs. Indeed, nature is an extension of the home idea, and they find the family relations extending through every part of it. To give expression to this part of the child's life a number of nature songs will be found in the following collection.

The ideal family life is well typified in "The Little Doves," a song which easily lends itself to dramatic representation. Then the gladness of the family life is suggested in "A Little Bird Sang."

In the nature songs the child is led to welcome each new experience as a thing of beauty and joy. There is a bright side to everything, and the child learns to look for that. There has been great advance made in this respect. Compare the old refrain:

"Rain, rain, go away,  
Come again another day."

with "See millions of bright raindrops," or indeed any other of our modern rain songs. And so with all changes of weather—as the "Weather Song" says,

"Wonderful, Lord, are all thy works ;  
Wheresoever falling,  
All their various voices raise,  
Speaking forth their Maker's praise."

Then, too, the nature songs are sometimes parables which teach lessons of hope and courage. In the story of "Daffy-down-dilly" the children feel an incentive to earnest, hopeful effort.

And so what would otherwise be commonplace becomes transfigured, for everything has its spiritual significance. The time is coming when the children will all find

"Tongues in trees,  
Books in the running brooks, sermons in stones,  
And good in everything."

The Rote Songs in the following collection are for the most part original, and many of them have been written and composed for this work. As far as possible, they are arranged to secure steady progression from songs which are suitable for the youngest children to those which are better adapted to children of more matured minds.

First come the devotional songs. Then come the Mother Goose and other nursery songs, followed by those in which the older children will be more interested. It is not possible to make a clear line of demarcation. The children will naturally turn to those songs which are most suitable to them.



# Rote Songs.

## SLEEP, LITTLE BABY.

A LULLABY.

D. BATCHELLOR.

*Legato.*

1. Sleep, lit - tle ba - by of mine, Night and the dark-ness are here ;.. The

Father looks down on the shadows that frown, And ba - by has noth-ing to fear.....

2.

Oh, darling baby of mine,  
What can you know of the bliss,  
The comfort I take, asleep or awake,  
Because I am certain of this!



# MOTHER'S HYMN.

27

D. BATCHELLOR.



1. Up to me sweet child-hood look - eth, Heart and mind and soul a - wake;



Teach me of Thy ways, O Fa - ther, For sweet child - hood's sake.



2 In their young hearts, pure and tender,  
Guide my hand good seed to sow,  
That its blossoming may praise Thee,  
Wheresoe'er they go.

4 Let Thy holy counsel lead me;  
Let Thy light before me shine,  
That they may not stumble over  
Word or deed of mine.

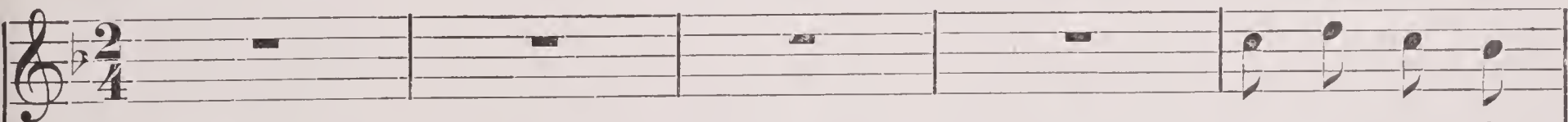
3 Father, order all my footsteps,  
So direct and guide my way  
That, in following me, the children  
May not go astray.

5 Give to me a cheerful spirit,  
That my little flock may see  
It is good and pleasant service  
To be taught of Thee.

## WHAT DOES LITTLE BIRDIE SAY?

ALFRED TENNYSON.

D. BATCHELLOR.



What does lit - tle





bird - ie say, In her nest at break of day? "Let me fly," says lit - tle bird-ie,—

The first system of the musical score for 'The Little Birdie'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: 'bird - ie say, In her nest at break of day? "Let me fly," says lit - tle bird-ie,—'. The piano part includes a series of descending eighth notes in the left hand and chords in the right hand.

"Moth - er, let me fly a - way!" "Bird-ie, rest a lit - tle long-er, Till the lit - tle

The second system of the musical score. The vocal melody continues with the lyrics: '"Moth - er, let me fly a - way!" "Bird-ie, rest a lit - tle long-er, Till the lit - tle'. The piano accompaniment includes a 'rall.' (rallentando) marking and a 'pp' (pianissimo) marking. The left hand of the piano part has a 'L.H.' marking above it. The piano part features a series of descending eighth notes in the left hand and chords in the right hand.

wings grow stronger," So she rests a lit - tle long-er, Then she flies, she flies a - way.

The third system of the musical score. The vocal melody concludes with the lyrics: 'wings grow stronger," So she rests a lit - tle long-er, Then she flies, she flies a - way.'. The piano accompaniment includes an 'a tempo.' (allegretto) marking and a 'L.H.' marking above the right hand. The piano part features a series of descending eighth notes in the left hand and chords in the right hand.

2 What does little baby say,  
 In her bed at peep of day?  
 Baby says, like little birdie,  
 "Let me rise and fly away."  
 "Baby, sleep a little longer,  
 Till the little limbs are stronger,  
 If she sleeps a little longer,  
 Baby, too, shall fly away."

# GOD IS THERE.

29

GERMAN.

1. When o'er earth is break - ing Ro - sy light and fair,

Morn a - far is tell - ing Sweet - ly, God is there, Sweet-ly, God is there.

2 When the Spring is wreathing  
Flowers rich and rare  
On each leaf is written  
||: Nature's God is there, :||

# FATHER, WE THANK THEE.

Words by REBECCA J. WESTON.

D. BATCHELLOR,

1. Fa - ther, we thank Thee for the night, And for the pleas-ant morn - ing light,

For health and food and lov - ing care, And all that makes the world so fair.

2 Help us to do the things we should,  
To be to others kind and good;  
In all we do, in work or play,  
To grow more loving every day.



## IN THE PLEASANT SUNNY MEADOWS.

D. BATCHELLOR.

1. In the pleas - ant sun - ny meadows, Where the but - ter - cups are seen,

And the dai - sies' lit - tle shad - ows Lie a - long the pleas - ant green.

2 Flocks of quiet sheep are feeding,  
 Little lambs are playing near,  
 And the watchful shepherd, leading,  
 Keeps them safe from harm and fear.

3 Like the lambs, we little children  
 Have a Shepherd, kind and good,  
 It is God, who watches o'er us,  
 Gives us life and daily food.

## CHILD'S EVENING HYMN.

Words by O. M. WILLIAMS.

GERMAN CHORALE.

1. Down comes the night's dark cur - tain, And cov - ers up the day,

My Fa - ther seems so near.... me I hard - ly need to pray.

2 His eye is watching o'er me  
 To keep me from all harm,  
 And in the deepest darkness  
 I feel His clasping arm.

3 For He has said He carries  
 His lambs upon His breast,  
 And in that loving shelter  
 I sweetly sink to rest.

# SEE-SAW, MARGERY DAW.

31

A NURSERY RHYME.

*Allegretto.*

From "Mother Goose Melodies," by J. W. ELLIOTT.

*mf*

See - saw, Mar - ger - y Daw, Jack shall have a new mas - ter,

*cres. e ritard.*

He shall have but a pen - ny a day, Be-cause He won't work an - y fast - er.

*cres. e ritard.*

NOTE.—This is one of the earliest of the nursery play-songs. It should be used as an accompaniment to the light spring of the child upon the lap. Let it be an easy rhythmic movement, and free from jolting. At a later period it may be used when the child sits astride his father's foot. It will add to the interest if it is taken at different times to different rates of movement.





## LITTLE BO-PEEP.

From "Mother Goose Melodies," by J. W. ELLIOTT.

*p*

1. Lit-tle Bo-Peep has lost her sheep, And can't tell where to find them;

*p*

*cresc.* *f* *dim.* *>*

Leave them a-lone, and they'll come home, Wagging their tails be-hind them.

*f* *dim.*



2 Little Bo-Peep fell fast asleep,  
And dreamt she heard them bleating;  
When she awoke, 'twas all a joke —  
Ah! cruel vision so fleeting.

3 Then up she took her little crook,  
Determined for to find them;  
What was her joy to behold them nigh,  
Wagging their tails behind them.

# DING, DONG, BELL.

33

Words from MOTHER GOOSE.

D. BATCHELLOR.

Ding,dong,bell ; Pussy's in the well! Who put her in?

*p* *mf*

Little Johnny Green.What a naughty boy was that To

*mp*



*softly and slowly.*

drown poor lit - tle pus - sy cat. Let us now ring pus-sy's knell, Ding, , dong, bell !

*pp* *ppp*



## FORM A RING.

Melody from MOZART. Arr. by D. BATCHELLOR.

Form a ring, form a ring so sweet - ly, Form a ring as sweet as can be;

Form a ring, form a ring so sweet - ly, And stand quite still with me, with me.

This music is also appropriate to the following exercises:

2.

Roll the hands, roll the hands so slowly,  
Roll the hands as slow as can be;  
Roll the hands, roll the hands so slowly,  
And stand quite still with me.

3.

Roll the hands, roll the hands so quickly,  
Roll the hands as quick as can be;  
Roll the hands, roll the hands so quickly,  
And stand quite still with me.

4.

Go to sleep, go to sleep so quietly,  
As quiet, as quiet can be;  
Go to sleep, go to sleep so quietly,  
And shut your eyes with me

5.

Now wake up, wake up so brightly,  
As bright, as bright can be;  
Now wake up, wake up so brightly,  
And look all around with me.



# RIDE A COCK-HORSE TO BANBURY CROSS.

35

Words from MOTHER GOOSE.

D. BATCHELLOR.

*Spirited.*

Ride a cock-horse to Ban-bu-ry Cross, To see a fine la-dy up-

*Vivace.*

on a white horse, Rings on her fin-gers, and bells on her toes,

She shall have mu-sic wher-ev-er she goes.





## WHAT DOES THE CLOCK SAY?

D. BATCHELLOR.

*Sing to different rates of movement.*

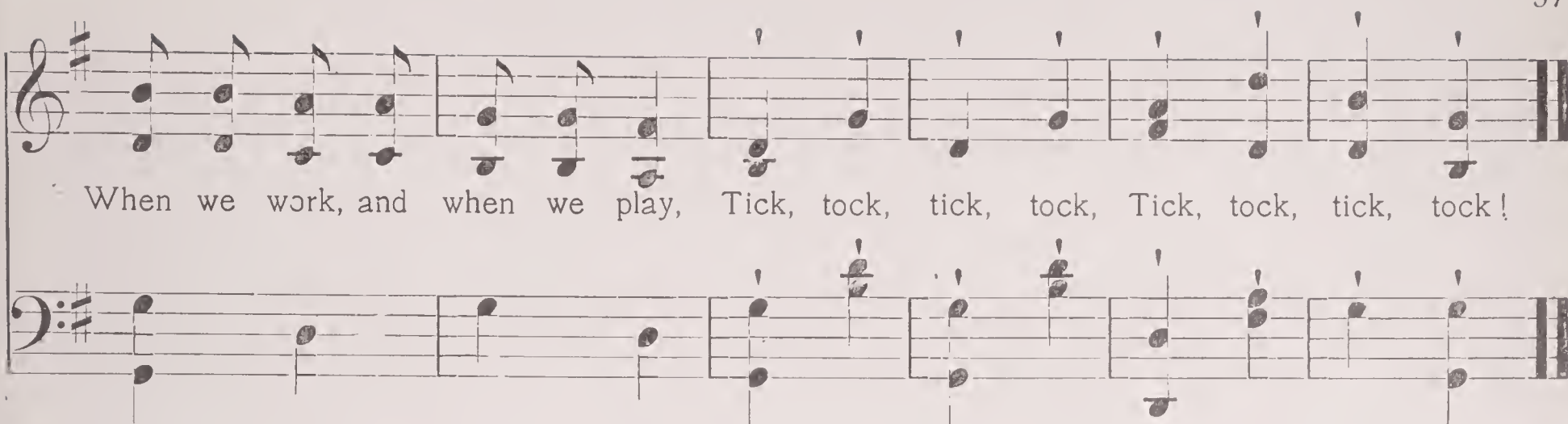
What does the clock say? "Time is

pass - ing; Use it wise - ly, Tick, tock, tick!"

## TICK, TOCK.

D. BATCHELLOR.

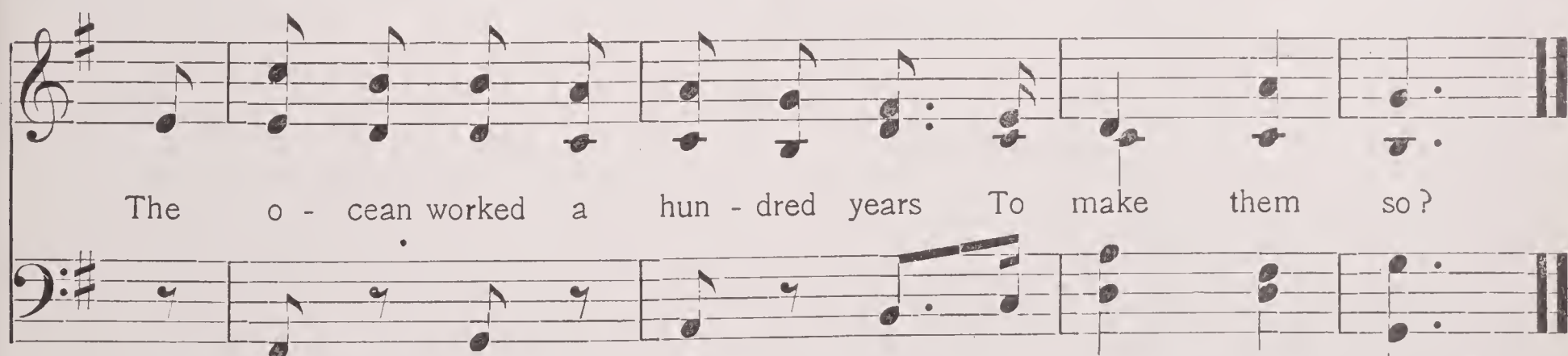
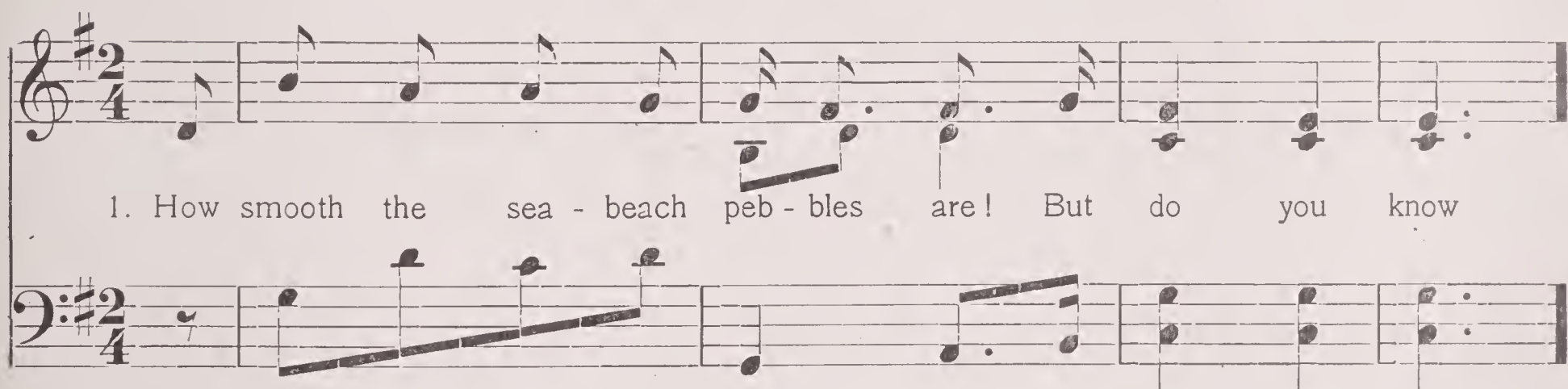
1. Tick, tock, tick, tock, What a fun - ny lit - tle clock! Ev - er tick - ing night and day,



2 Tick, tock, tick, tock;  
 What a patient little clock!  
 When we all are fast asleep  
 Faithful watch you ever keep,  
 Tick, tock, tick, tock,  
 Tick, tock, tick, tock.

## THE PEBBLES' LESSON.

D. BATCHELLOR.



2.

And once I saw a little girl,  
 Sit down and cry,  
 Because she could not mend a fault  
 With one small "try!"





## THE RAINDROPS' RIDE.

D. BATCHELLOR.

*In a playful manner.*

1. Some lit - tle drops of wa - ter, Whose home was in the sea, To

*Scherzando.*

go up - on a jour - ney Once hap - pened to a - gree.



2 A cloud they had for carriage,  
They drove a playful breeze,  
And over town and country  
They rode along at ease.

3 But oh! there were so many  
At last the carriage broke,  
And to the ground came tumbling  
These frightened little folk.

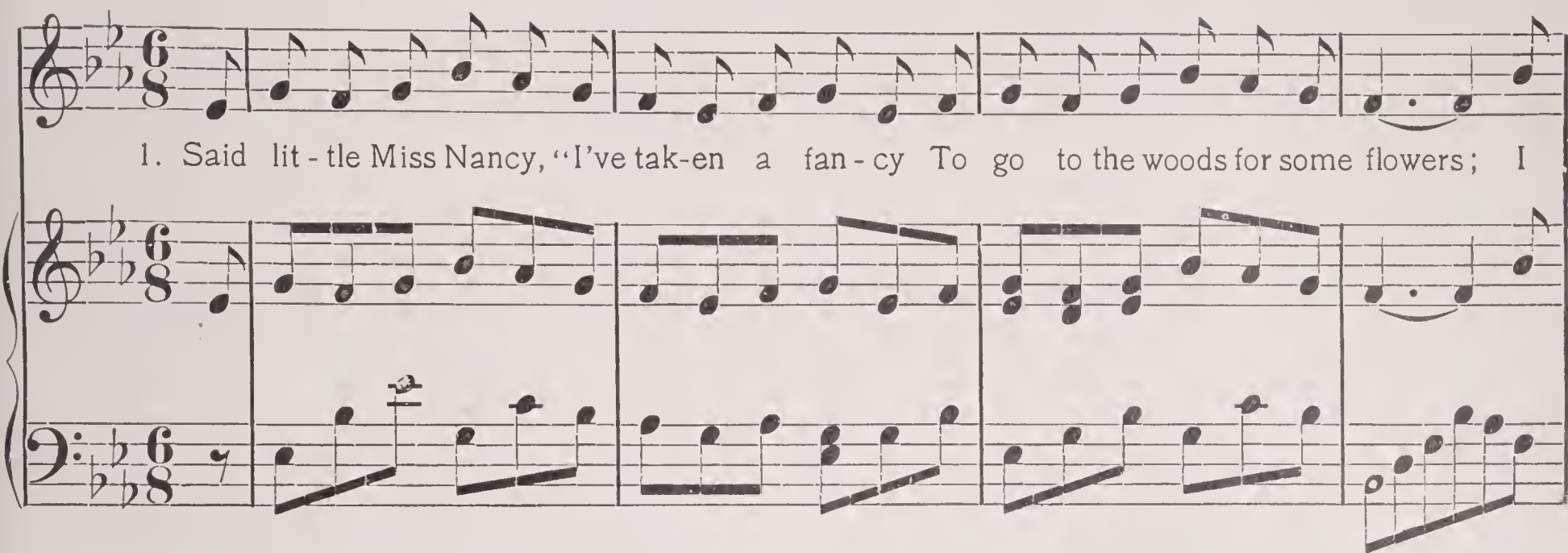
4 And through the moss and grasses  
They were compelled to roam,  
Until a brooklet found them  
And carried them all home.



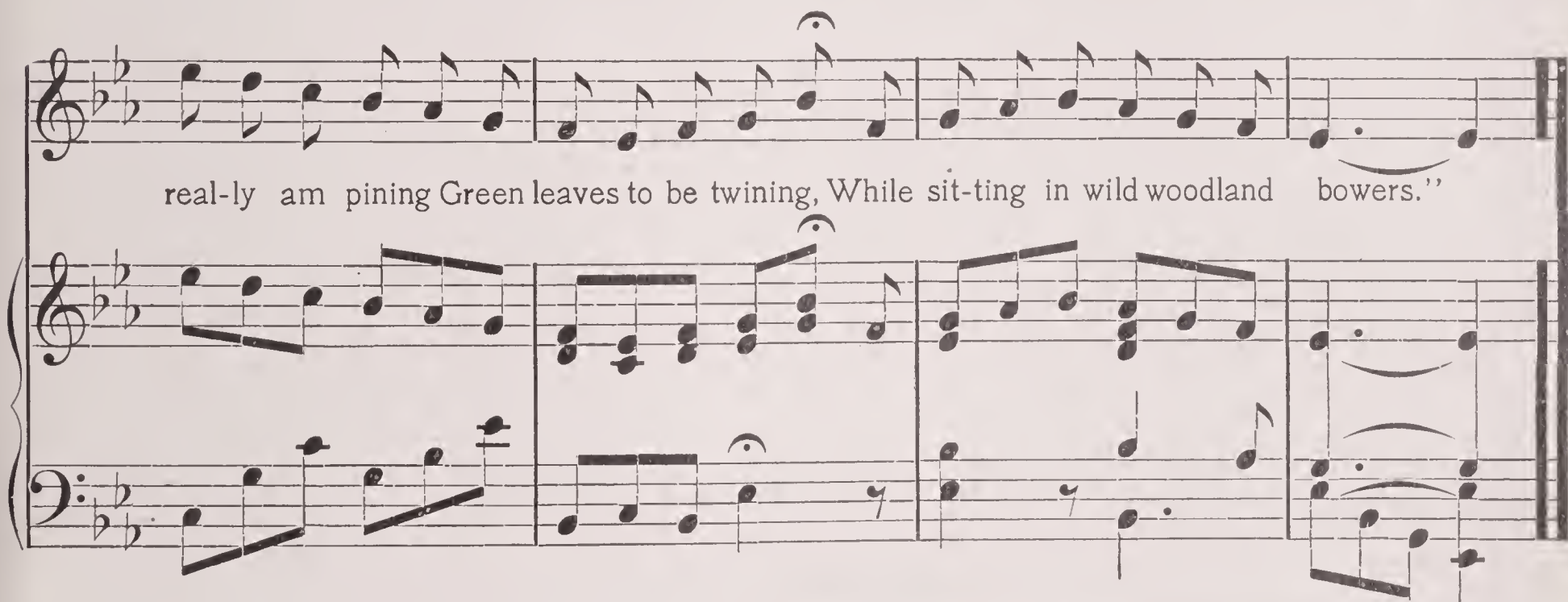
# LITTLE MISS NANCY.

39

D. BATCHELLOR.



1. Said lit - tle Miss Nancy, "I've tak-en a fan - cy To go to the woods for some flowers; I



real-ly am pining Green leaves to be twining, While sit-ting in wild woodland bowers."

2 So she donned her sunbonnet,  
With white frills upon it,  
And took up her basket and spade,  
And off she went tripping,  
A wood-nymph a skipping,  
The dear little, sweet little maid.

3 She heard the birds sing  
About Spring, gentle Spring,  
As she sat herself under the trees;  
But the truth must be told  
That she caught a bad cold,  
And has done nothing since but just sneeze:—  
"Atchoo."





## ONCE I SAW A LITTLE BIRD.

NURSERY RHYME.

D. BATCHELLOR.


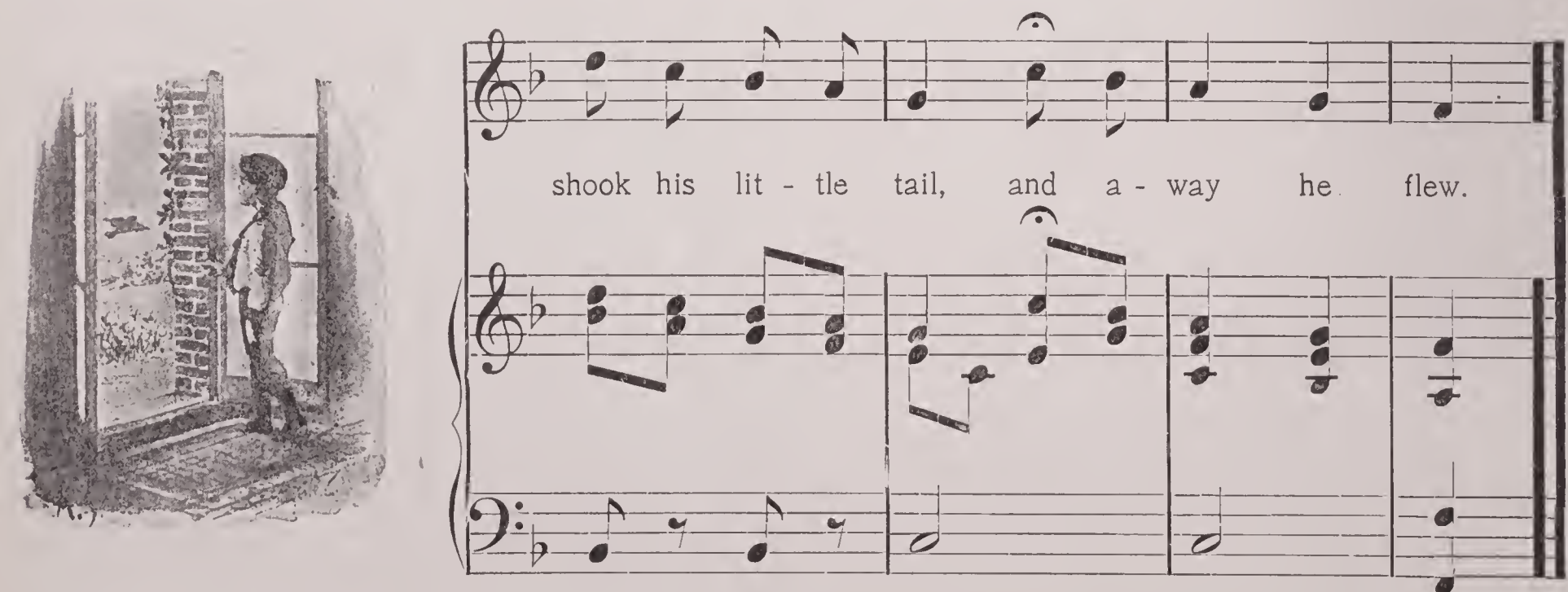
Once I saw a lit - tle bird coming hop, hop, hop, And I said, "Lit-tle bird, will you



stop, stop, stop?" I was go - ing to the win - dow, to say, "How do you do?" But he



shook his lit - tle tail, and a - way he flew.



# I LOVE LITTLE PUSSY.

41

*p With tenderness.*

From "Mother Goose Melodies," by J. W. ELLIOTT.

I love lit - tle Pus-sy, her coat is so warm, And



if I don't hurt her, she'll do me no harm. I'll sit by the fire and I'll

*ten.*

give her some food, And Pus - sy will love me be - cause I am good.

*cresc.* *dim. e ritard.* *f* *p* *pp*



## QUAKER LADIES.

Words by SARAH J. DAY.

D. BATCHELLOR.

1. Half - a - doz - en Qua - ker La - dies, Straight and slim and small,

In a sun - ny lit - tle mea - dow, By a low stone wall.

2.

"Is thee come to Yearly Meeting?"  
 "Yea, and thee too?" "Yea."  
 "Verily, and thee is early:  
 Opens next First Day."



4.

In their little gray-blue bonnets,  
 Chatting brim to brim,  
 Half a million Quaker ladies,  
 Straight and small and slim.

3.

And in truth, the next May Sabbath,  
 All the meadow fair  
 Scarce could hold the Yearly Meeting  
 Set for session there.





# FLY AWAY, BUTTERFLY.

43

D. BATCHELLOR.

1 Fly a - way But - ter - fly, fly a - way home, The sum - mer is end - ed and

END.

au - tumn is come, The as - ters all bloom - ing, the nuts are all ripe, Jack

FINE.

Frost comes to see us al - most ev - 'ry night...

2 Fly away, Butterfly, fly far away  
To the land where the sunshine and sweet roses stay;  
And when in the springtime the sunshine is here  
You must return and be welcomed, my dear.  
Fly away, Butterfly, fly away home,  
The summer is ended and autumn is come.





## LITTLE SNOWFLAKES FALLING LIGHTLY.

Words by ANNE M. PRATT.

D. BATCHELLOR.



*Very lightly.*

Lit-tle snowflakes falling light - ly, Lit- tle snowflakes falling

*p*

whitely, Cover up the sleeping flow'rs, Keep them warm thro' winter hours.

*pp*

## RAIN SONG.

D. BATCHELLOR.

*Lightly.*

Pat-ter, pat-ter, here they come, Gen - tle lit - tle show - ers; Drop here in my

*Semi-staccato.*



gar - den bed; Raindrops love the flow - ers.



## THE BUSY DAY IS OVER.

23

Words and Music by D. BATCHELOR.

*Andante.*

1. The bus - y day is o - ver, The sun sinks in the West;  
Our play is done, and now has come The time for qui - et rest.

2.

Like angel eyes above us  
The stars begin to peep;  
All thro' the night till morning light  
Their loving watch they keep.



3.

Dear Father, guard and keep me,  
From sin and danger free,  
That I alway, by night and day,  
Thy loving child may be.



## ONE, TWO, THREE!

Words by MARGARET JOHNSON.

D. BATCHELLOR.

1. One, two, three!... A bon - ny boat I see;.... A

The musical score for 'ONE, TWO, THREE!' is written for voice and piano. The voice part is in 6/8 time, with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, treble and bass, also in 6/8 time. The melody for the voice part starts with a quarter note 'One', followed by a dotted quarter note 'two', and then a half note 'three!'. This is followed by a series of eighth and sixteenth notes for 'A bon - ny boat I see;.... A'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

sil - ver boat, And all a - float Up - on a ro - sy sea....

The second system of the musical score continues the melody and accompaniment. The voice part continues with 'sil - ver boat, And all a - float Up - on a ro - sy sea....'. The piano accompaniment continues with similar harmonic support, ending with a final chord.

2 One, two, three!  
 The riddle tell to me,  
 The moon afloat  
 Is the bonny boat;  
 The sunset is the sea.

## THE LOLLIPOP DOLL.

Words by ANNA McCLURE SHOLL.

D. BATCHELLOR.

1. Oh, the Lol - li - pop Doll, the Lol - li - pop Doll, The round lit - tle, sweet lit - tle

The musical score for 'THE LOLLIPOP DOLL.' is written for voice and piano. The voice part is in 6/8 time, with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, also in 6/8 time. The melody for the voice part starts with 'Oh, the Lol - li - pop Doll, the Lol - li - pop Doll, The round lit - tle, sweet lit - tle'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Lol - li - pop Doll, She has su - gar - y arms, and a su - gar - y head, And she's

The first system of musical notation for the song 'Lollipop Doll'. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics 'Lol - li - pop Doll, She has su - gar - y arms, and a su - gar - y head, And she's'.

pret - ty to see, but I'll eat her in - stead; This sweet lit - tle, dear lit - tle

The second system of musical notation. The vocal line continues with the lyrics 'pret - ty to see, but I'll eat her in - stead; This sweet lit - tle, dear lit - tle'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Lol - li - pop Doll, This dear lit - tle Lol - li - pop Doll.....

The third system of musical notation. The vocal line concludes with the lyrics 'Lol - li - pop Doll, This dear lit - tle Lol - li - pop Doll.....'. The piano accompaniment ends with a final chord and a fermata over the last note.

2 Oh, the Lollipop Doll, the Lollipop Doll,  
 A sorrowful sight is the Lollipop Doll,  
 She's lost both her arms and her head's going fast,  
 And I can't really tell you how long she will last,  
 This poor little, sweet little Lollipop Doll,  
 This poor little Lollipop Doll.



## MERRY LITTLE SNOWFLAKES.

Words by ANNA BARNARD.

D. BATCHELLOR.

1. Mer-ry lit-tle snow-flakes, Dancing in the street, Kiss-ing chil-dren's

fac-es, Fall-ing at their feet; Joy-ous lit-tle snow-flakes,

Winter's "wild white bees," Covering up the flow-ers, Powdering all the trees.

2 Downy little snowflakes,  
 Floating through the air  
 Did you see the shining  
 Of the stars so fair?  
 Gentle little snowflakes,  
 In the heaven above,  
 Did you hear the angels  
 Sing their songs of love?

3 Happy little snowflakes,  
 Flying through the sky,  
 Keeping time to music  
 In the stars so high.  
 Darling little snowflakes,  
 We would be like you;  
 Help us to be loving,  
 Clean, and pure, and true.



# THE WINDMILL.

49

Words by HELEN T. CLARKE.

Arr. by D. BATCHELLOR.

1. When the wind blows fresh and free, Goes the wind - mill  
Repeat. — Mak - ing bread for you and me, While the wind blows

*8va.*

FINE.

mer - ri - ly. Round and round it swings its arms,  
fresh and free.

*8va.*

Grind - ing wheat from fields and farms.

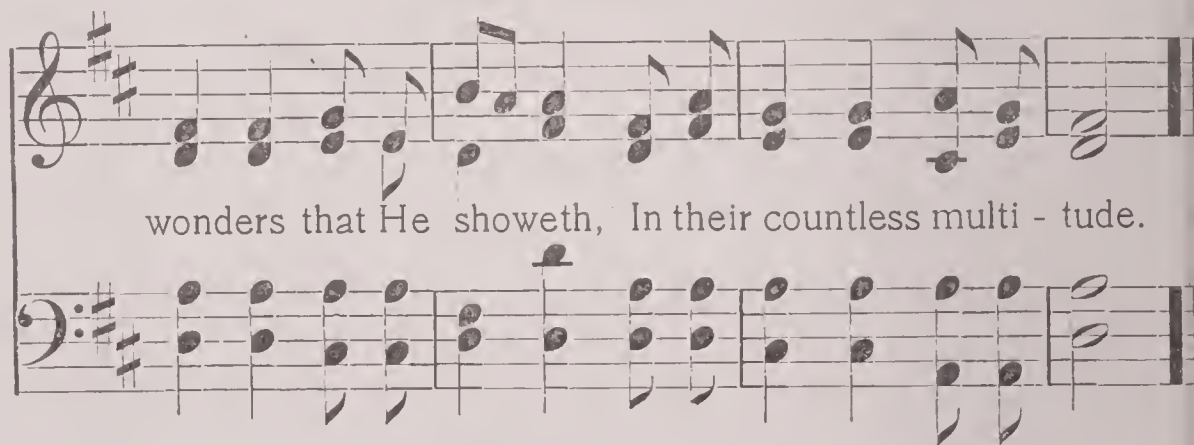
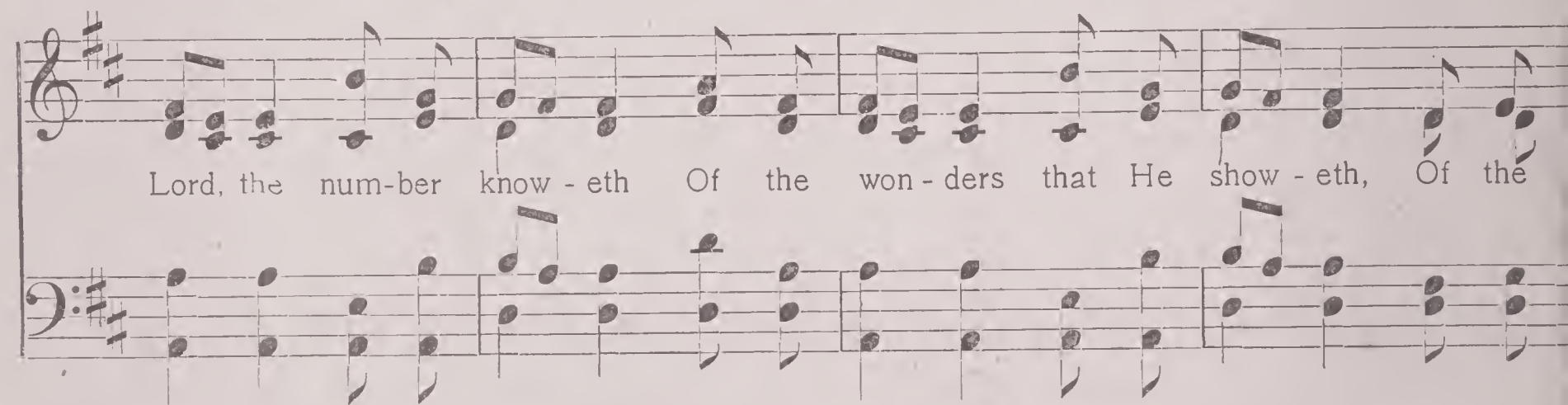
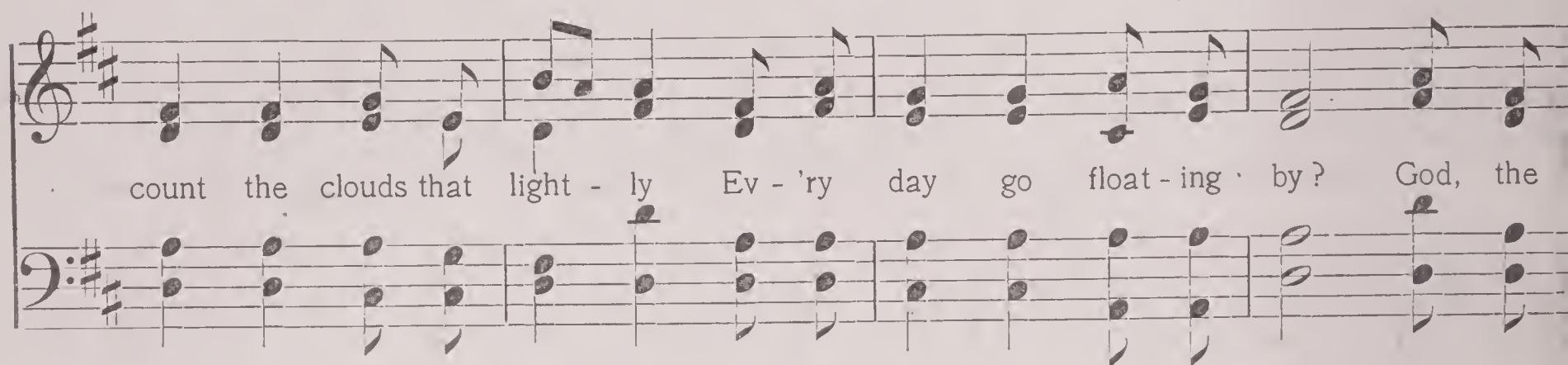
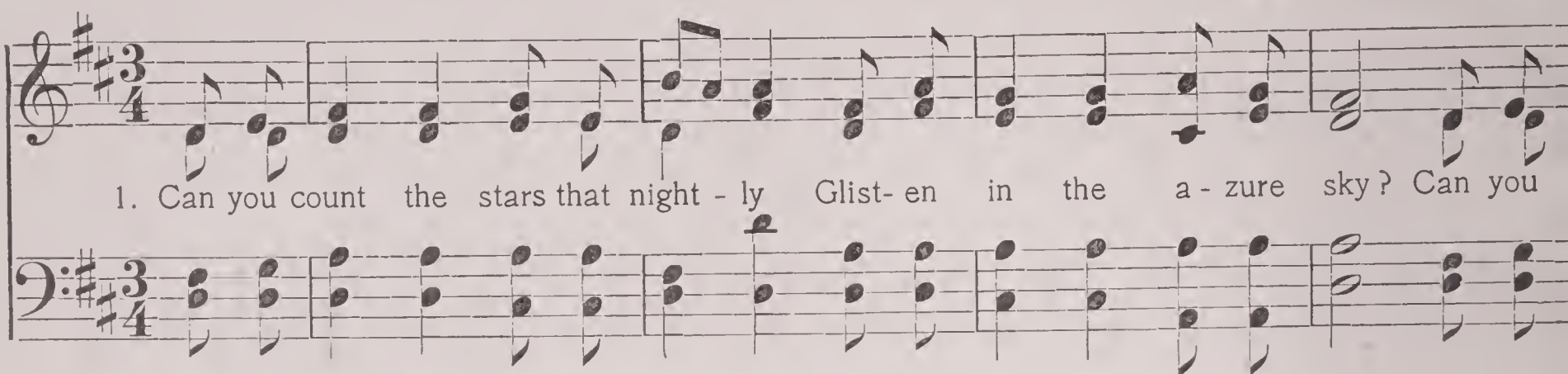
2 When the air is soft and still,  
Silent, silent stands the mill;  
Rests from work and duty done,  
Sleeping in the summer sun;  
When the air lies soft and still  
Over field and farm and hill.





## CAN YOU COUNT THE STARS?

GERMAN CHILD SONG.



2 Can you count the insects playing,  
In the sunshine's golden light?  
Can you count the fishes straying  
In in the sparkling waters bright?  
God, the Lord, a name hath given  
||: To all creatures under heaven: ||  
When He called them into light.

3 Can you count how many children  
Go to little beds at night,  
Sleeping there so warm and cosy,  
Till they wake at morning's light?  
God, the Lord, each name can tell,  
||: Knows them all and loves them well: ||  
God, the Lord, each name can tell.

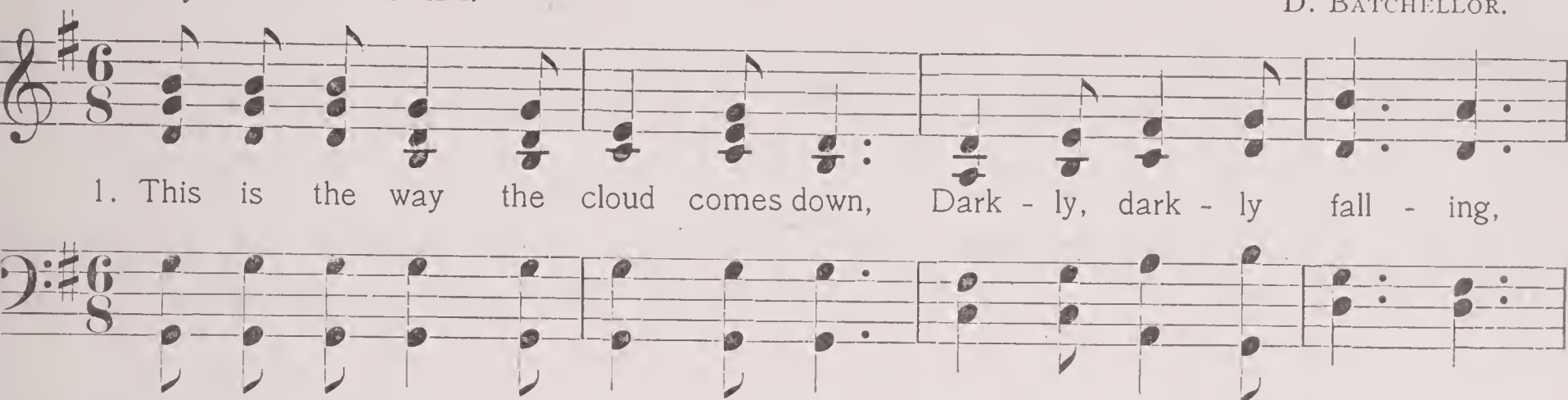


# WEATHER SONG.

51

Words by Mrs. M. B. SLADE.

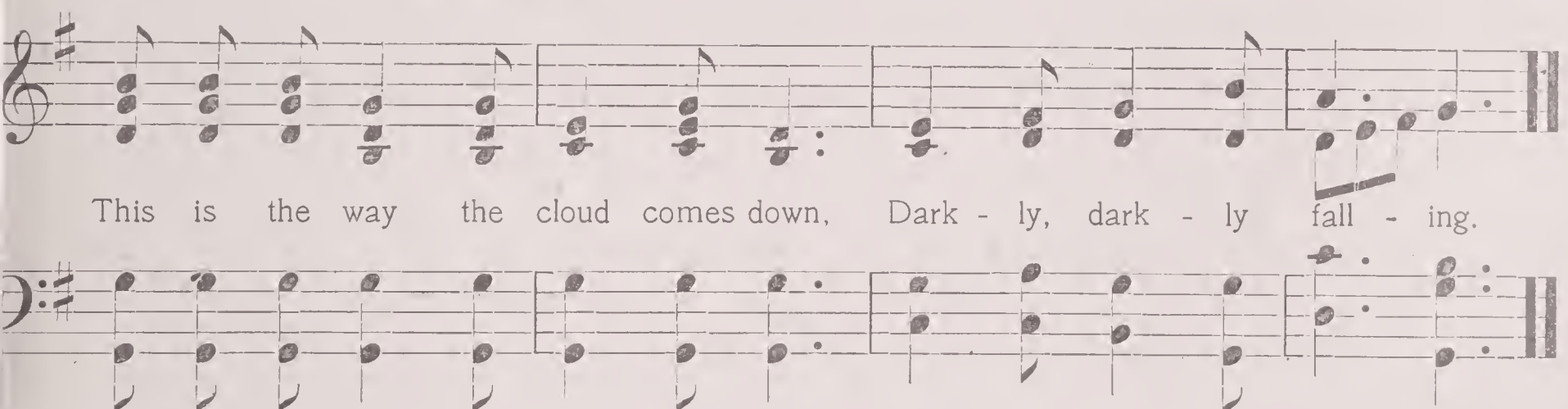
D. BATCHELLOR.



1. This is the way the cloud comes down, Dark - ly, dark - ly fall - ing,



So it covers the shin - ing blue, Till no ray can glis - ten through.



This is the way the cloud comes down, Dark - ly, dark - ly fall - ing.

2 This is the way the rain comes down,  
Swiftly, swiftly falling;  
So He sendeth His welcome rain  
Over field and hill and plain.  
This is the way the rain comes down  
Swiftly, swiftly falling.

4 This is the way sunshine comes down,  
Sweetly, sweetly falling;  
So it chaseth the cloud away,  
So it waketh the lovely day.  
This is the way sunshine comes down,  
Sweetly, sweetly falling.

3 This is the way the snow comes down,  
Softly, softly falling;  
So He giveth His snow like wool,  
Fair and white and beautiful.  
This is the way the snow comes down,  
Softly, softly falling.

5 This is the way the leaves come down,  
Gently, gently falling;  
In gold and brown and crimson drest,  
Plucked by the wind, they lie and rest.  
This is the way the leaves come down,  
Gently, gently falling.

6 Wonderful, Lord, are all Thy works,  
Wheresoever falling;  
All their various voices raise,  
Speaking forth their Maker's praise.  
Wonderful, Lord, are all Thy works,  
Wheresoever falling,

NOTE.—Sing whichever verse is appropriate, always using the last verse as a refrain.



## SEE MILLIONS OF BRIGHT RAINDROPS.

D. BATCHELLOR.

1. See, mil-lions of bright rain-drops Are fall-ing all a-round, They're

*Staccato.*

danc-ing on the house-tops And hid-ing in the ground, They're

danc-ing on the house-tops, And hid-ing in the ground.

2 These fairy-like musicians,  
 With anything for keys,  
 ||: Play tunes upon the windows,  
 Beat time upon the trees.:||

3 We happy little children  
 Musicians, too, will be,  
 ||: And with the rain's sweet music  
 Keep time so joyously.:||

# A LITTLE BIRD SANG.

53

Words by MISS ANNA PRICE.

D. BATCHELLOR,

*Cantabile.*

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody is simple and melodic, with the piano accompaniment providing a gentle harmonic support. The lyrics are written below the treble staff.

1. A lit - tle bird sang in a high ma - ple tree, Be -

cause he was hap - py as hap - py could be, With a dear lit - tle wife in a

lit - tle round nest, And four lit - tle eggs cud - dled un - der her breast.

2 So he sang, "Oh, how pleasant this blithe, sunny day,  
With the sunshine all 'round and the green leaves at play;  
The snows are all gone and the winter winds rest,  
And I've four little eggs in a sweet little nest.

3 And my little wife says that, if all things go well,  
A birdie will come out of each speckled shell;  
So I sing her a song as she sits on the nest,  
With those four little eggs cuddled under her breast.



## DAFFY-DOWN-DILLY.

D. BATCHELLOR.

1. Daf - fy - down - dil - ly came up in the cold, Through the brown mold, Al -

though the March breezes blew keen in her face, Al-though the white snow lay in ma - ny a place,

## CHORUS.

Daf - fy-down-dil - ly, Daf - fy-down-dil - ly, Daf - fy-down-dil - ly came up in the cold.

2 There was snow all about her, gray clouds overhead;  
The trees all looked dead;  
Then how do you think that poor Daffy-down felt,  
When the sun would not shine, and the ice would not  
melt?

3 Cold weather, thought Daffy, still working away,  
The earth's hard to-day,  
There's but a half inch of my leaves to be seen,  
And two thirds of that is more yellow than green

4 I can't do much yet, but I'll do what I can;  
It's well I began,  
For unless I can manage to lift up my head  
The people will think that the Spring herself's  
dead.

5 So little by little she brought her leaves out  
All clustered about,  
And then her bright flowers began to unfold,  
Till Daffy stood robed in her spring green and gold.



# GOOD MORNING, SWEET APRIL.

55

*In a light tripping manner.*

D. BATCHELLOR.

1. Good morn-ing, sweet A - pril, so win - some and shy, With a smile on your lip, and a

tear in your eye; There are pret - ty he - pat - i - cas hid in your hair, And

bon - nie blue vi - o - lets clus - ter-ing there.

- 2 The Spring beauties wake for the girls and the boys,  
And earth groweth green without bustle or noise,  
From tiny brown buds now wrapped fold upon fold  
The loveliest garlands will soon be unrolled.
- 3 Ah! welcome sweet April, whose feet on the hills  
Have walked down the valleys and crossed o'er the rills;  
The pearls that you bring us are dewes and warm showers,  
And the hem of your garment is broidered with flowers.





## LITTLE HEPATICA.

D. BATCHELLOR.

1. Lit-tle He-pat-i-ca peer'd thro' the mold; The heav'ns were dark and the air was cold; "It is not nice in the world," she said, "Oh, dear, I wish I had stayed in bed."

The musical score for "Little Hepatica" is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the melody.

2 Little Hepatica shivered and shook,  
She spied some ice in her favorite brook.

"I'll wrap myself well from the cold," she said,  
"With my woolly great coat pulled over my head."

3 Then the happy sweet rain came tumbling down,  
And a great green smile wore the earth, so brown;

And little Hepatica nodded her head,  
"My coat is getting too warm," she said.

4 Out burst the merry bright sun like gold,  
And a robin sang out so blithe and bold;  
And little Hepatica laughed in glee,  
"Why, it's Spring! I declare, it's Spring!" said she.

## ARBUTUS.

Words by M. M. GUNNISON.

D. BATCHELLOR.

1. One soft Spring day in radiant May, Dame Nature sent a sweet sur - prise;

The musical score for "Arbutus" is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the melody. The word "ritenuto." is written below the first measure of the bass line.

The foundling came without a name, And opened wide her star - ry eyes.

2 With timid face, and blushing grace,  
 She said, if it would suit us,  
 She'd like to grow beneath the snow,  
 And call her name Arbutus.

## A THANKSGIVING HYMN.

D. BATCHELLOR.

1. Lord of na - ture, whose com - mand Filled the o - cean, air, and land

With the great - ness of Thy hand, Hal - low - ed be Thy name.

2 In the freshness of the Spring,  
 For the flowers' blossoming,  
 Birds that in the dawning sing,—  
 Hallowed be Thy name.

3 For the glorious days of June,  
 For the splendor of its noon,  
 For the Summer's every boon,—  
 Hallowed be Thy name.

4 For the Autumn's bounteous yield,  
 For the fruits of tree and field,  
 For the Winter's snowy shield,—  
 Hallowed be Thy name.



## THE CLOCK.

Words from MRS. POLLOCK'S "KINDERGARTEN MANUAL."

D. BATCHELLOR.

Come and see, come and see How the clock goes mer-ri - ly; The pen - du - lum swings

to and fro, And nev - er from its course does go,—Swings forward first and then comes back,

Al - ways tick and always tack; Tick, tack, tick, tack, Tick, tack, tick, tack.

# THE LITTLE DOVES.

59

Words by

D. BATCHELLOR.

1. High on the top of an old pine tree, Lives a moth - er dove with her fam - i - ly;

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter note A4, a dotted quarter note B4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a series of chords and single notes in the right hand.

Warm o-ver them is her soft downy breast, And they sing so sweet - ly in their nest;

The second system of musical notation. The vocal line continues with a half note D5, a quarter note E5, a dotted quarter note F#5, and a half note G5. The piano accompaniment features a series of chords and single notes, with a dynamic marking of *p* (piano) at the beginning.

"Coo," say the lit - tle ones, "Coo," says she, All in their nest in the old pine tree,

The third system of musical notation. The vocal line includes a triplet of eighth notes (G4, A4, B4) and a half note C5. The piano accompaniment also features a triplet of eighth notes (G3, A3, B3) and a half note C4. The system concludes with a double bar line.

2 Soundly they sleep through the moonshiny night,  
Each young one covered and tucked in tight;  
Morn wakes them up with the first blush of light,  
And they sing together with all their might.

"Coo," say the little ones, "Coo," says she,  
All in their nest in the old pine tree.

3 When they are fed by their tender mother,  
One never will push nor crowd the other,  
Each opens wide its own little bill,  
Then patiently waits, and gets its fill.

"Coo," say the little ones, "Coo," says she,  
All in their nest in the old pine tree.

4 Wisely the parents begin by and by  
To teach their young ones how to fly,  
Just for a little way over the brink,  
Then back to the nest as quick as a wink.

"Coo," say the little ones, "Coo," says she,  
All in their nest in the old pine tree.

5 Fast grow the young ones, day and night,  
Till their wings are plumed for a longer flight,  
And unto them at last draws nigh,  
The time when they all must say, "Good bye!"

"Coo," say the little ones, "Coo," says she,  
As they all leave their nest in the old pine tree,

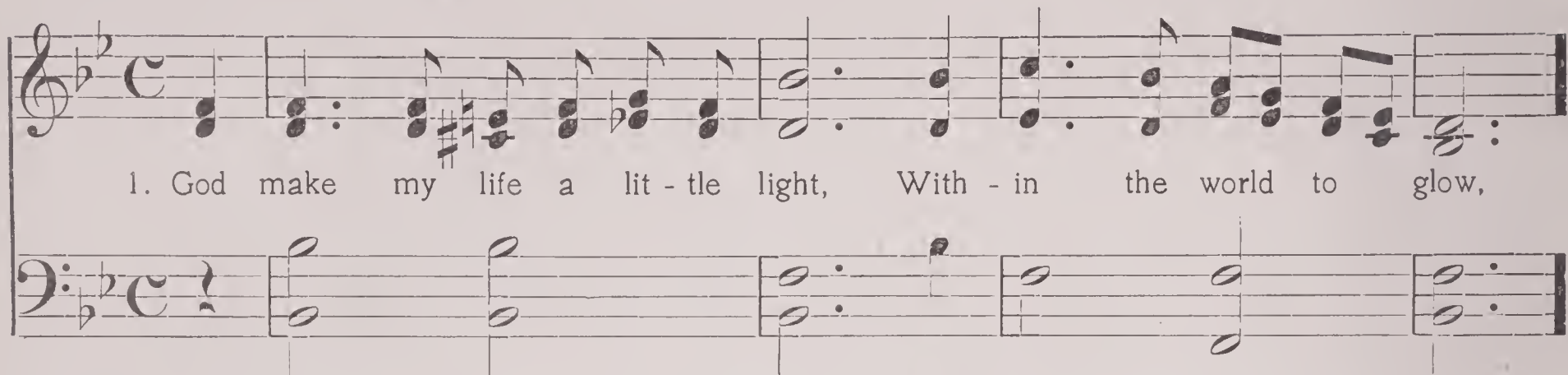


# GOD MAKE MY LIFE A LITTLE LIGHT.

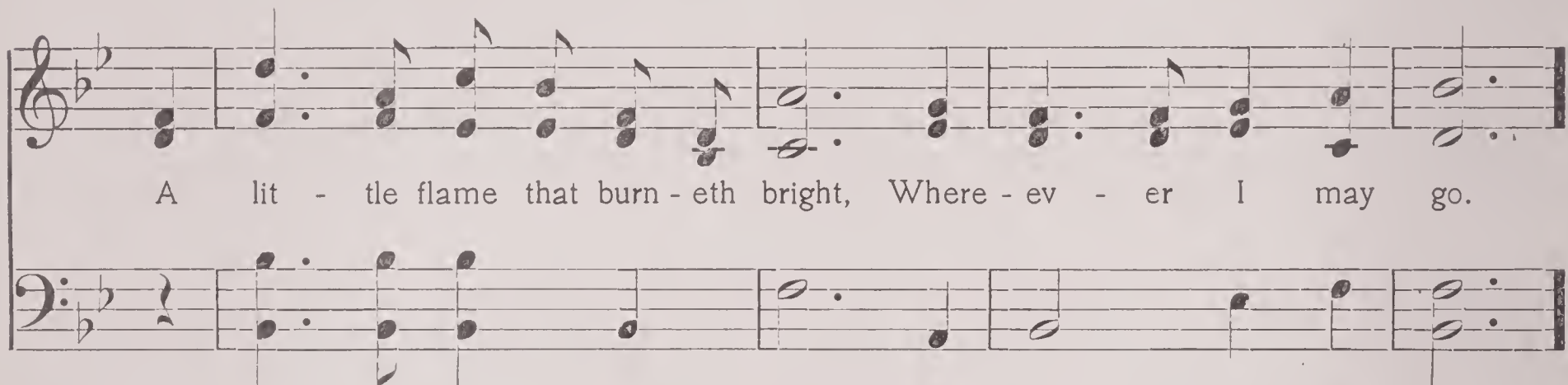
Words by MRS. M. B. EDWARDS.

DUET AND CHORUS.

D. BATCHELLOR.



1. God make my life a lit - tle light, With - in the world to glow,

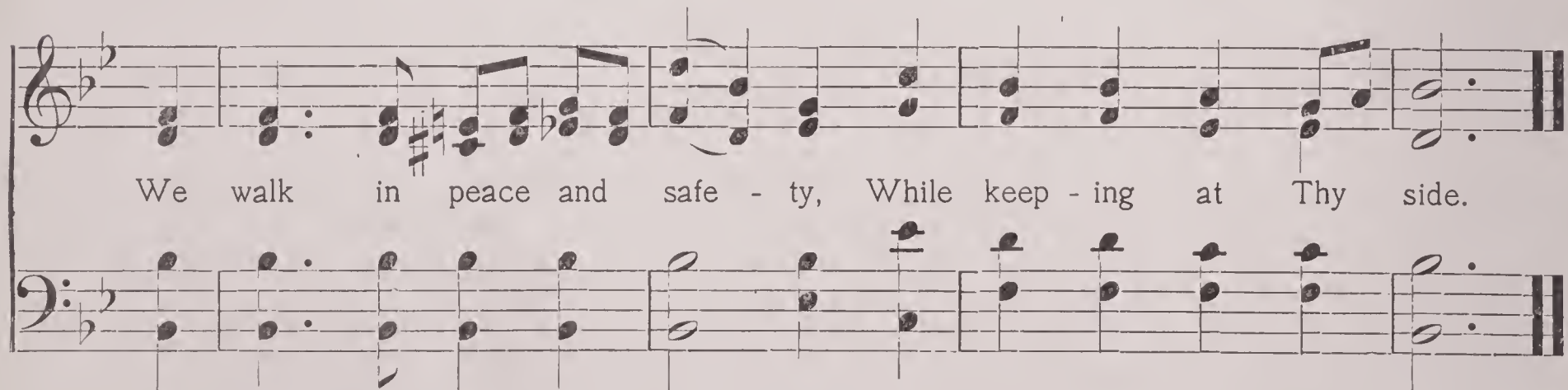


A lit - tle flame that burn - eth bright, Where - ev - er I may go.

## CHORUS.



O Fa - ther, help Thy chil - dren, Do Thou our foot - steps guide,



We walk in peace and safe - ty, While keep - ing at Thy side.

2 God make my life a little flower,  
That giveth joy to all,  
Content to bloom in native bower,  
Although its place be small.

3 God make my life a little staff,  
Whereon the weak may rest,  
That so what health and strength I have,  
May serve my neighbor best.

4 God make my life a little song,  
That comforteth the sad,  
That helpeth others to be strong,  
And makes the singer glad.

5 God make my life a little hymn  
Of tenderness and praise,—  
Of faith, that never waxeth dim  
In all His wondrous ways.

# AFTER THE RAIN.

61

Words by MARTHA J. ANDERSON,

D. BATCHELLOR.

1. Rhyth - mic sounds of drip - ping, drop - ping, From a mil - lion quiv - 'ring leaves ;

Dia-mond points the grass blades top - ping, Rust - ling of the rip - 'ning grain.

2 Sunshine quivering through the rifting  
And the scattering of the clouds,  
Through the valley light mists drifting,  
Looking just like fairy shrouds.

3 Down the hillsides full and gushing  
Laughing streams in gladness flow,  
Bright eyed daisies lightly brushing  
Tall grass in the meads below.

4 Hark! the sound of gladsome voices  
From the leafy grove and bower ;  
All creation's heart rejoices  
In the sweet refreshing shower.

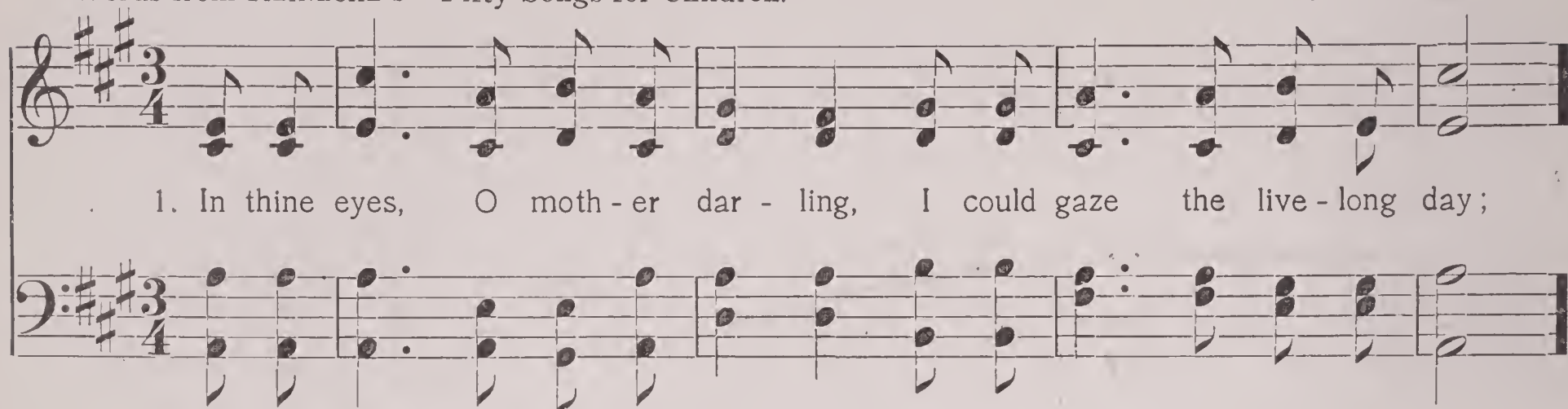




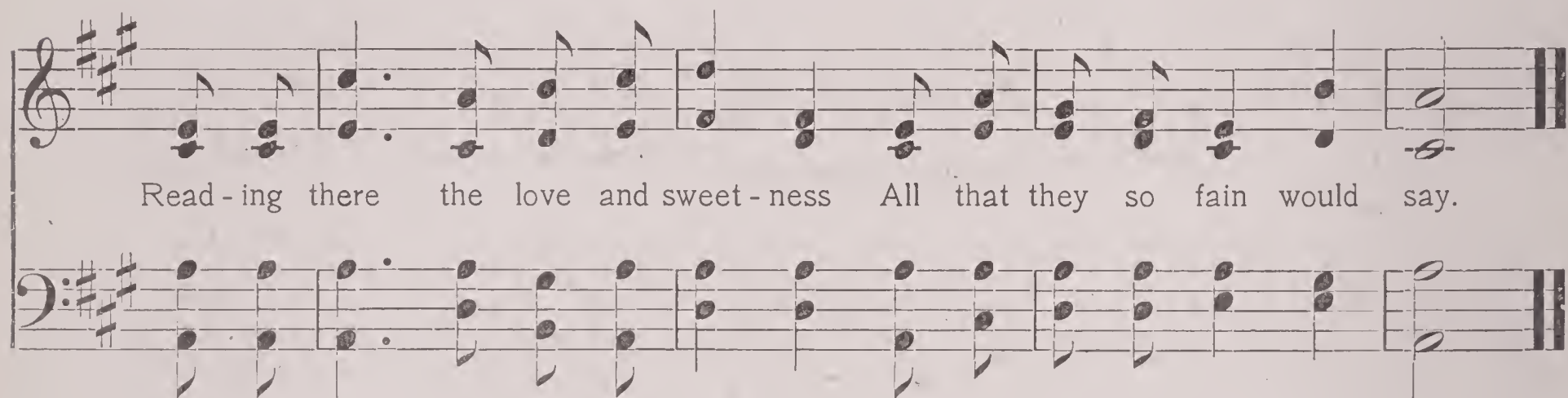
# IN THINE EYES, O MOTHER DARLING.

Words from REINECKE'S "Fifty Songs for Children."

D. BATCHELLOR.



1. In thine eyes, O moth - er dar - ling, I could gaze the live - long day;



Read - ing there the love and sweet - ness All that they so fain would say.



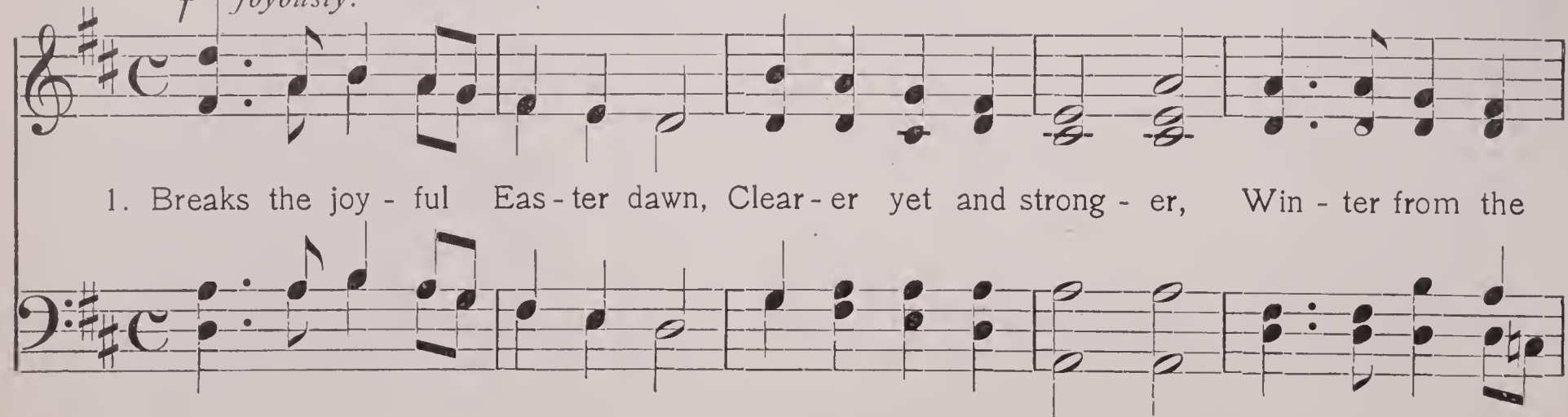
- 2 By my cradle, mother darling,  
Thy dear eyes have lingered long,—  
Watched me soft in slumber lying,  
Lulled to rest by thy sweet song.
- 3 By my sick bed, mother darling,  
Thou hast watched full many a night,  
Praying to the Lord to save me,  
Thy poor child, from death's dark night.
- 4 In thine eyes, O mother darling,  
Let me gaze the livelong day;  
Reading there the love and sweetness,  
All that they so fain would say.

## BREAKS THE JOYFUL EASTER DAWN.

Words by LUCY LARCOM.

D. BATCHELLOR.

*f* Joyously.



1. Breaks the joy - ful Eas - ter dawn, Clear - er yet and strong - er, Win - ter from the

earth has gone.—Death shall be no long - er. Far a - way good an - gels drive

Night and sin and sad - ness; Earth awakes, in smiles a - live, With her dear Lord's

glad - ness. Breaks the joy - ful Eas - ter dawn, Clear - er yet and

strong - er, Win - ter from the world has gone; Death shall be no long - er!

2 Roused from long and lonely hours,  
Under snowdrifts chilly,  
In his hand he brings the flowers,  
Brings the rose and lily:  
Every little buried bud  
Into life he raises;  
Every wild flower of the wood  
Sings the dear Lord's praises.  
Breaks the joyful Easter dawn, etc.

3 Waken, happy buds of Spring,  
For the sun is risen;  
Through the sky glad voices ring,  
Calling you from prison.  
Little children, dear, look up,  
Toward his brightness pressing,  
Lift up every heart,—a cup  
For the dear Lord's blessing.  
Breaks the joyful Easter dawn, etc.

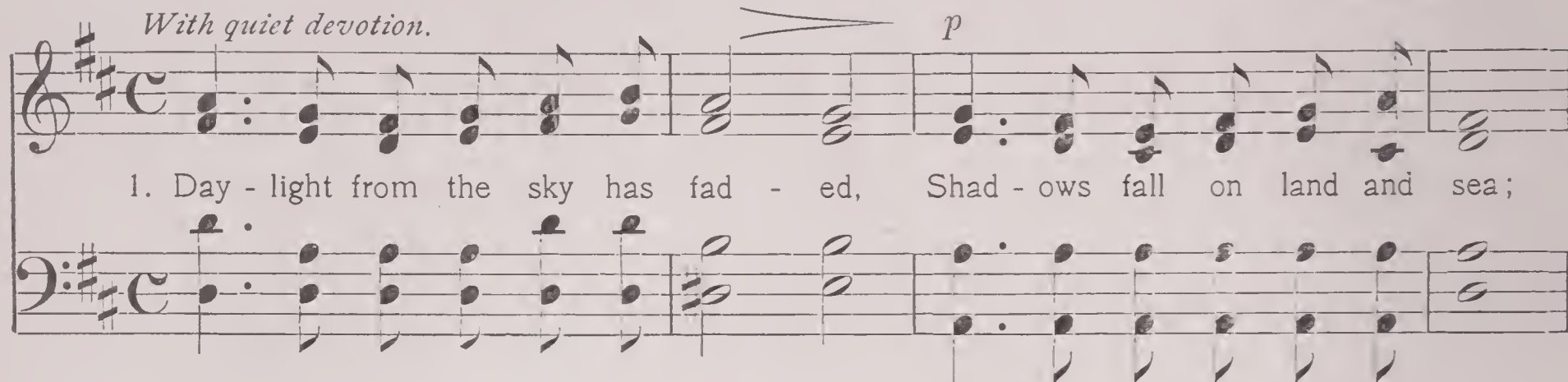


## DAYLIGHT FROM THE SKY HAS FADED.

D. BATCHELLOR.

*With quiet devotion.*

*p*



1. Day - light from the sky has faded, Shadows fall on land and sea;

*mf*



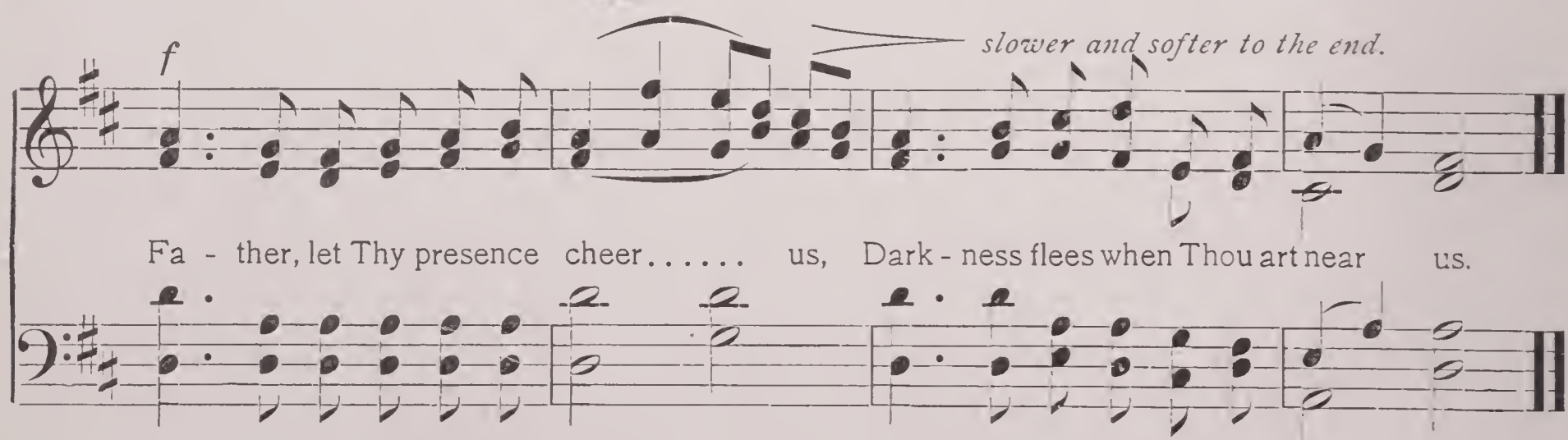
Ere in sleep our eyes are shaded, Lord, we lift our hearts to Thee;

*mp* *cre - - - - - scen - - - - - do. . . . .*



Take not Thou Thy light away,.... Fair - er than the light of day,....

*f* *slower and softer to the end.*



Fa - ther, let Thy presence cheer..... us, Dark - ness flees when Thou art near us.

2 Flowers, amid the calm of even,  
Lift their heads, refreshed with dew,  
Weary hearts look up to heaven,  
There to find their strength anew;  
Thus we thirst for Thee, O Lord,  
Let Thy grace on us be poured;  
Cleanse and pardon and restore us,  
Shed the dew of blessing o'er us.

3 Babes, their trustful eyelids closing,  
Slumber on their mothers' breast;  
Little birds, in peace reposing,  
Under parent-wings find rest:  
Whither shall Thy children flee,  
Heavenly Father, but to Thee;  
Thou wilt watch, while in Thy keeping,  
Calm and peaceful we are sleeping.

# THE FLOWER-FAIRIES.

D. BATCHELLOF.

## CALLING THE FAIRIES.

*Sua*.....

mp

This musical score is for the 'Calling the Fairies' section. It features a piano introduction in G major, 3/4 time. The right hand begins with a series of chords and a melodic line, while the left hand provides a harmonic accompaniment. The tempo is marked 'mp' (mezzo-piano).

## ROSE FAIRIES.

We come from the land where the ro - ses grow, And we love to sing our

This musical score is for the 'Rose Fairies' section. It features a vocal melody in G major, 3/4 time, with lyrics. The piano accompaniment consists of chords and a melodic line in the right hand, and a bass line in the left hand.

## BUTTERCUP FAIRIES.

Do, Do, Do. We dwell in the but-ter - cups, hap-py and free, And gen - tly sing our

This musical score is for the 'Buttercup Fairies' section. It features a vocal melody in G major, 3/4 time, with lyrics. The piano accompaniment consists of chords and a melodic line in the right hand, and a bass line in the left hand.



## BLUEBELL FAIRIES.

Me, Me, Me. In the bluebell's blossoms we swing to and fro, There gai - ly rings our

## APPLE BLOSSOM FAIRIES.

So, So, So. In the bright apple blossoms, where the bees come and go, We merry little sprites sing Do, Do, Do!

(All join in a ring.)

We elves of the flow - ers in fai - ry - land Now dance and frolic

*Scherzando.*

hand in hand, And while to - geth - er here we sing, Our

blend - ing voic - es sweet - ly ring,—

*rall - - - en - tando.*

(All sing their parts unaccompanied.)

Now trip it to and fro.....



## FAIRIES' DANCE.

The first system of the musical score for 'FAIRIES' DANCE.' It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time, with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are 'La la la la la la la la, La la la la la la'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 2/4. The piano part includes a melodic line in the treble staff and a bass line in the bass staff, with a '8va' (octave) marking above the treble staff.

The second system of the musical score for 'FAIRIES' DANCE.' It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time, with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are 'la la la, La la la la la la la la la'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 2/4. The piano part includes a melodic line in the treble staff and a bass line in the bass staff, with a '8va' (octave) marking above the treble staff.

The third system of the musical score for 'FAIRIES' DANCE.' It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time, with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are 'la la la la la la la la.'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp (F#) and a time signature of 2/4. The piano part includes a melodic line in the treble staff and a bass line in the bass staff, with a '8va' (octave) marking above the treble staff.

(Grouped in chords.)

69

The musical score is written for a voice and piano. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with the lyrics "And trip - ping a - way we go....." and is accompanied by a piano part. The piano part consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The piano part features various chords, including triads and dyads, and includes trills (tr) in the treble staff of the second system. The score is written in a clear, legible style with standard musical notation.

NOTE.—This may be made into a very pretty play, although it is too complex for little children. The meaning which underlies it is the development of the Tonic Chord. It may be played by four persons, but will be more effective with any multiple of four. Suppose, for instance, we have four persons to personify the rose fairies, and four for each of the other kinds. Let there be a group of fairies in each corner of the room, and when the piano has played the prelude "Call of the Fairies," the Rose Fairies come from each corner, join hands and dance around while singing their part. They then fall back on each side while the Buttercup Fairies make their entrance. These fall back, each beside a Rose Fairy, while the Bluebell Fairies enter, and so on. When all have made their entry, they join hands in a ring, and sing together "We Elves of the Flowers," while the ring alternately contracts and expands. At the close of this movement they separate into groups of four, so that each group wheels upon its centre while singing the common chord. They then join in a fairy dance, in which the "grand chain" may be effectively used, after which they again group themselves for the chord, and then vanish. It will be seen that any amount of decoration may be introduced in the way of flowers or dress to add to the scenic effect.



## THE KINDERGARTEN AND SCHOOL PERIOD

The kindergarten vocal training should be a natural outgrowth from that of the nursery. As the latter covered the period of sense intelligence, while the intellectual faculty was as yet lying dormant, the musical education was necessarily through the exercise of the senses, in which the muscular sense took a very active part.

Although the conditions are now different, there must be no sudden breaking away from the earlier methods of training. Evolution is always better than revolution. It is true that the child is developing new mental powers, but he still is largely under the sway of the senses, and sense training will continue to form an important part of his education. But now the eye and the ear will take the leading part, and the muscular sense will fall into a secondary place. In the nursery the play of the senses was largely unconscious; now the plays will be accompanied by a growing thought activity.

This thought takes the form of imagination, or intellectual play, and will be largely influenced by the sense images which have been stored in the child's mind. Not that the process of storing concepts is finished; indeed it is only fairly started.

We have before considered the co-operative use of the senses (page 3208) and their effect upon brain culture (page 3213). Let us study this matter a little more closely.

When we look at an object it excites that particular region in the brain which is stimulated by the act of seeing. If it is a new thing, and unlike anything we have ever seen before, it leaves but a faint and imperfect image in the mind, whereas even a glance at a familiar object calls up a clear mental image. This is because the present vision of the well-known thing is reinforced by the accumulated effect of many past stimulations in that brain region. So, too, when we grasp an object, be it hot or cold, hard or soft, round or square, the muscular sense reports with a convincing power proportioned to the accumulated force of all such previous muscular impressions, registered in a different brain region from that of sight. Obviously, the same thing is true of the other senses.

Now comes another form of co-operation. Two or more of the sense centers which have been excited in proportion to all their past stimulations, coalesce in a more complex stimulation. To illustrate by analogy: three separate tones may combine to form a beautiful chord; or different colors may blend into a larger vision of beauty. So we may have a harmonious

combination of the different sense perceptions in a fuller and richer mental conception. This gives a larger and more intense stimulation. These fuller concepts may, in turn, combine to secure a yet larger and more intense stimulation, and so there will be a continual growth in sense reactions, and in ever richer mental conceptions.

To put the great principle into a simple concrete form, when the child takes hold of a ball, he feels not with this one grasp only; but also with the stored impressions of many previous contacts with a ball. Then when he looks at the ball, he sees the shape and color with a vision reinforced by a large number of stimulations from the past. Now the eye and hand working together with all these stored impressions, the result of past training, convey fully and forcibly to the child's mind the idea of a colored ball. If the other senses were also co-operating, the mental effect would be all the stronger. We shall now, by the co-operation of the senses, make use of this principle in musical training.

In music the ear is the leading sense; but it may be strongly reinforced by the eye, and to some extent by the muscular sense. We will take it for granted that the children have had the voice-developing exercises given to them in the nursery period, for which refer to page 3218. They are now ready to engage in other and more definite voice-tuning exercises.

### TUNE.

The underlying principle in tune is the relation which all tones bear to their generating, or key tone. The basis of all harmony is the Tonic chord, consisting of 1, 3 and 5 of the scale. If the first tone be grasped by the mind it will, by a natural reaction, call out the fifth, and then the mediant third. We have here a beautiful example of the law of opposites and their connection.

The first thing, then, is to establish a key-tone in the minds of the children, and from that to develop the chord.

THE KEYTONE.—To get a soft, but well sustained, tone at about the pitch of D below the first line of the staff, let the children gently hum like bees among the flowers, like the wind singing through the trees and along the telegraph wires, or like a fairy organ. Then they may softly sing it to the vowel oo, like fairy flutes. It is very important that the lips should be easily relaxed and that there should be no rigidity in the lower jaw. Let them have pleasant thoughts and smiling faces, and the easy action of the organs will come as a matter of course.

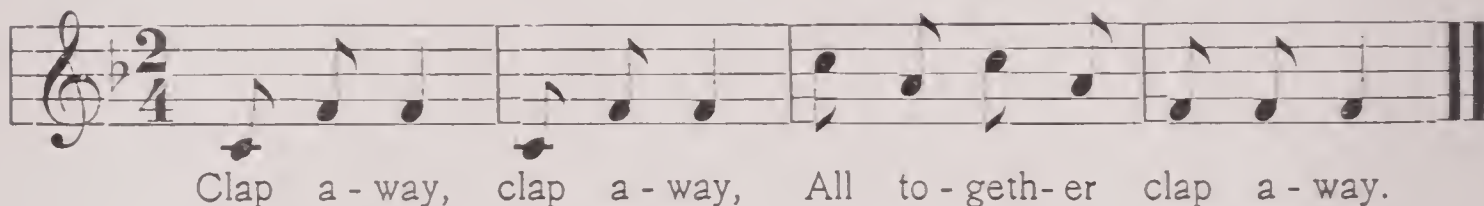
Again, the children may imitate a rich-toned bell, grasping an imaginary bell rope while they sing with quiet emphasis, "Bim, bom, bell." Continue with variations upon this exercise until the children sing well and tunefully together. It may sometimes be necessary to go over the exercise many times, day after day; but there must be sufficient variety of presentation to keep it from becoming monotonous. For instance,



the bell may sometimes toll slowly, and at other times with moderate speed or even at a lively rate, to suit sad or joyous occasions. Again, different degrees of force may be used to represent the bell ringing far away, close at hand, or in the medium distance. So, too, the humming of the bees may vary in intensity as they come nearer or wander farther away. By these and other devices the ear is being continually impressed with the tone, while at the same time the children are learning the fundamentals of expression in music. Give the rein to imagination, and there will be no lack of variety and interest.

NEED OF RELAXATION.—Do not keep the child's mind too long upon the stretch. After each exercise relieve the tension by falling back upon something that is familiar. In one way a good relief may be secured by clapping the hands, or by tapping the feet, while singing this exercise:

## A BUGLE CALL.



or this:

## KINDERGARTEN MELODY.



Keeping time to the meas-ure we nev - er are sad.

THE ANSWERING FIFTH.—When a key-tone has been firmly established in the minds of the children, they should learn its natural reaction—the fifth above. This can be done in the form of an ear exercise. Ask the children to listen and to tell you how many times the bell rings. Then sing the tone three times. After a moment's relaxation, let them listen again while you sing:



They will probably answer that the bell rang four times; but they will soon notice that the last tone was different from the others. Suggest that

there may be another church, and let them notice that when the first bell calls, the other gives a clear answer, as if in the distance.

The hand-sign for the key-tone has already been given, namely, the firmly closed hand as if grasping the bell rope. The clear effect of the answering fifth may be suggested by the open outstretched hand with thumb upward, as if calling attention to the distant bell.

Here is a plan which will generally secure the active interest of the children. Let them represent bell ringers calling the people to their church, and when they have sounded out their invitation, you can give a soft clear answer on the fifth above, at the same time making the new hand-gesture, as if calling attention to the church in the distance, thus:

Children's Call.                      The Response.

Come, come, come:              Come, come, come.

After a short interlude, the pitch can be changed, the children singing on E, and the answer being given on B. On another occasion, it might be repeated on F and C, or G and D<sup>1</sup>. After a few trials, the parts may be reversed so that the children sing the answering tone. Then divide the little ones into two parties and let one group of ringers sing the key-tone while the other group sings the answering fifth.

NAMING THE TONES.—We can make the tones more distinct in the child's mind by giving each a name. Let the first bell be named Do, and the answering bell, So. The children will now sing, while making the hand signs:

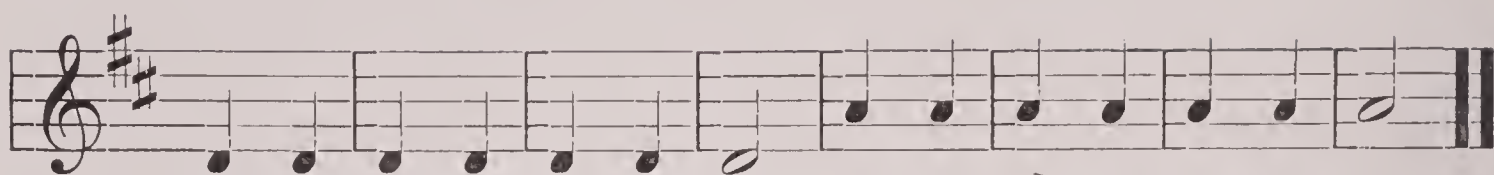
Do, Do, Do:              So, So, So.

TONE CHARACTERISTICS.—Little by little the children will learn to appreciate the different character of the tones. The less this is spoken about the better, unless it is the spontaneous expression of the child's own mind. But something of the tonal meaning may be suggested by singing a simple form of words, thus:

Firm and strong:              Clear and bright.

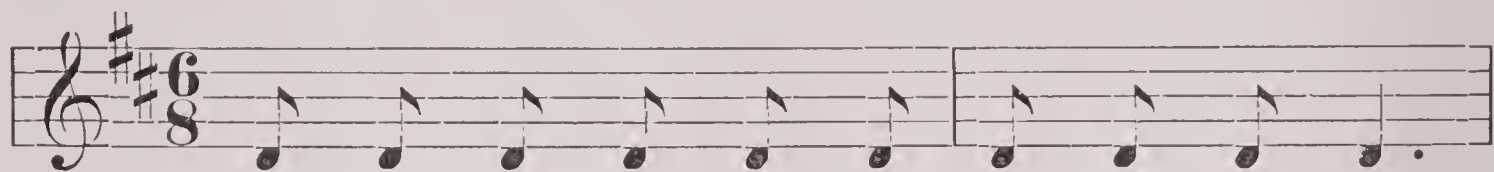


Or in a more extended way:



Do is firm - ly call - ing here: So now answers bright and clear.

Again with a difference of rhythmic form:



Do is now sound - ing out firm - ly and strong:



So gives an an - swer with clear ring - ing song.

The rate of movement can be varied in these little song forms, taking them at first with slow distinctness, and then at a more and more lively rate. So the children are learning unconsciously to appreciate the rhythmic flow, and also to enunciate their words clearly.

INTERLUDE.—The following melody will serve as a good relief after the foregoing strain of attention, and at the same time it will illustrate the ringing character of So.

#### CLAP, CLAP.



Clap, clap, clap, clap, Clap your hands now mer - ri - ly;



Clap, clap, clap, clap, Keep the time so stead - i - ly.



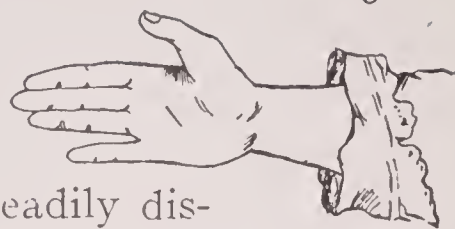
Clap, clap, clap, clap, Clap your hands now mer - ri - ly;



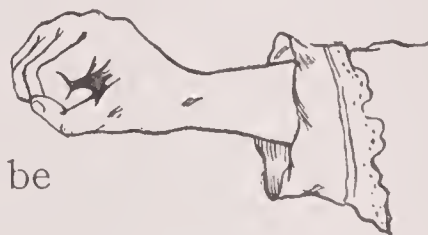
Clap, clap, clap, clap, Clap - ping ev - 'ry one.

FIG. 3.

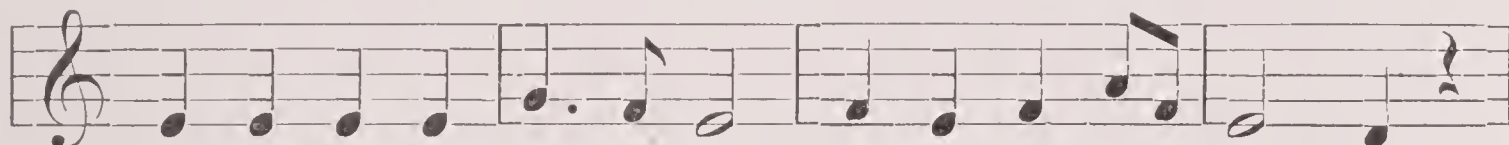
INTRODUCING THE THIRD.—Let the children listen while the two tones are sung or played upon the piano, and then tell which they hear. Do this in different keys; but be careful that each new key-tone is well impressed upon the ear before giving the answering fifth. When they can readily distinguish between Do and So, the third of the scale may be unexpectedly introduced. The new tone will probably puzzle them a little, and their first impressions will be negative rather than positive, for the tone lacks the solid strength of Do, and the clear ring of So; but they will soon begin to notice the calm, gentle sound of the new bell tone, which will also be suggested by its sign—the hand held out with the palm downward, as if in benediction. This hand posture will henceforth be associated with the calm third, which now receives the name Me. See Fig. 3.



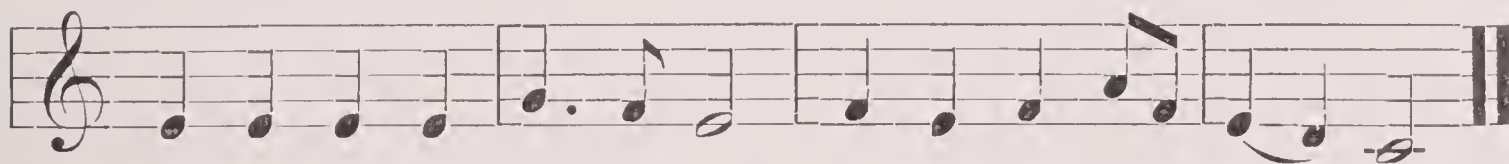
ILLUSTRATIONS OF ME.—Let the tone characters be impressed upon the children's minds by well-chosen exercises. For instance, the calm, peaceful effect of Me may be felt in the following selections:—



Melody from MOZART'S TWELFTH MASS.



Through the si - lent hours of night Guard us when we're sleep - ing;



May we rest till morn - ing light, Safe be-neath Thy keep - ing.

Besides illustrating the calmness of Me, on the G line, the following may be sung as a round in two parts:



Far in the West fades the beau - ti - ful light,

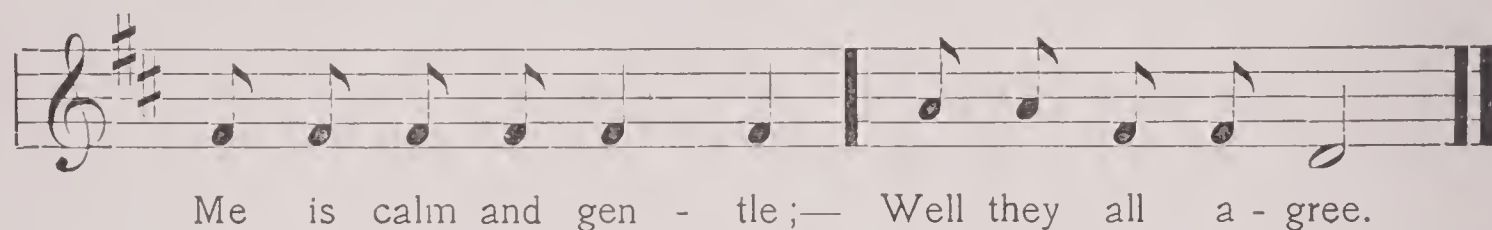
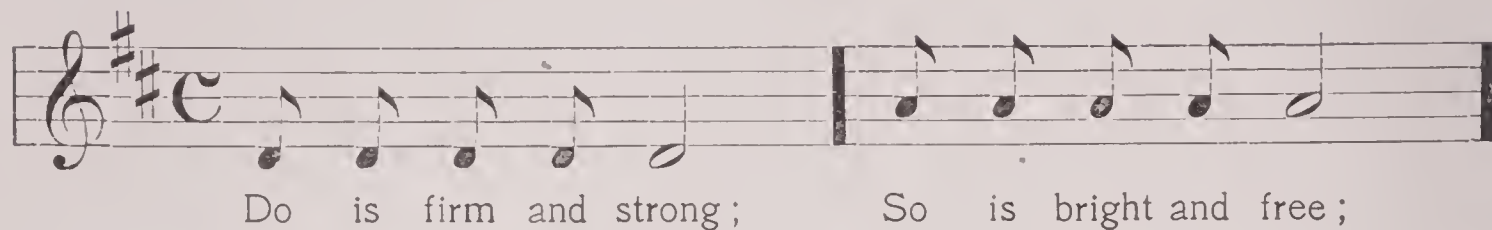


Gent - ly fall the shad - ows of night.

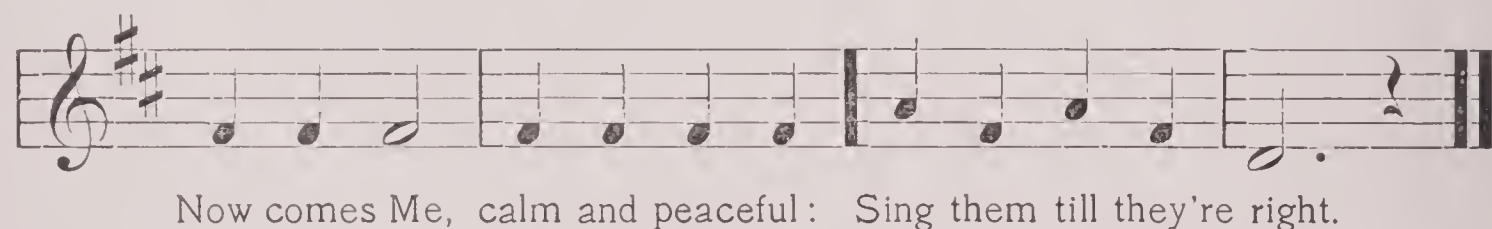
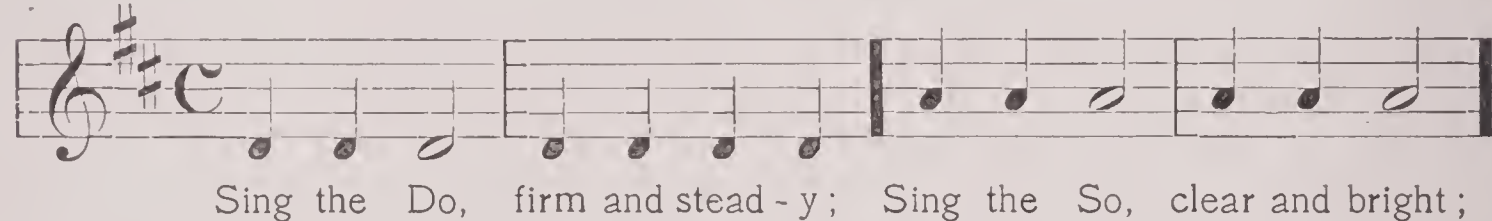


MAKING SONGS.—Children like to “make up” songs, and the tone impressions which they have been gaining may be summed up in little song forms like the following:—

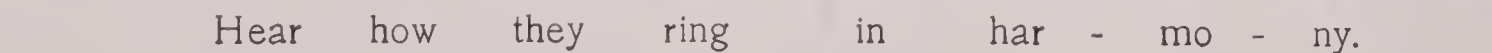
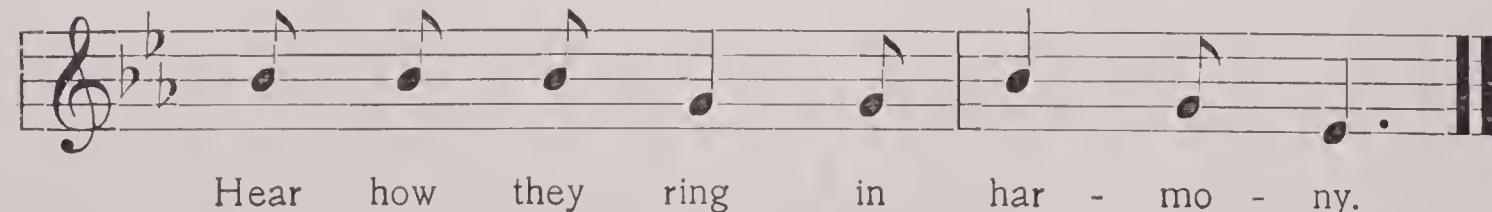
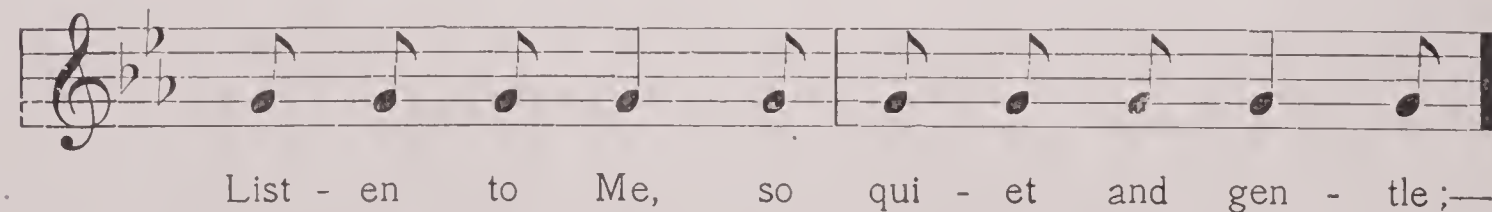
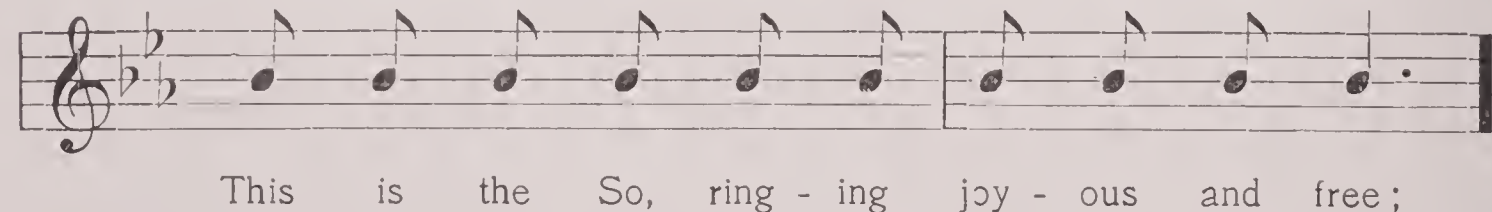
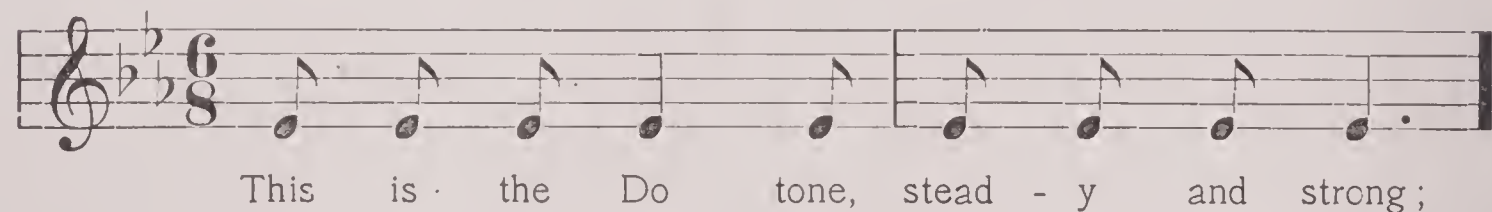
## Ex. 1.



## Ex. 2.



## Ex. 3.



THE CHORD.—Although little children do not sing generally in parts, they like to listen to simple harmony. Let them hear Do and So sounded together on the piano or organ; then Do and Me; Me and So, and lastly Do, Me, So together. Then let them hear the following exercise played, allowing an interval after each key:—



Do this often, until the ear has become thoroughly accustomed to the chord combination. It will not be necessary to play it in all of the keys at one hearing. Nos. 1 and 2 could be played on one occasion; at another time 3 and 4, or 5 and 6. In this way they will get a clear and full impression of the major chord, which will give a solid foundation for later studies in harmony.

ROUND SINGING.—Exercises 1, 2 and 3 can be sung as rounds, but in the majority of cases it will be better not to attempt this in the kindergarten. Where it can be done, the children should be divided into separate groups, and each group in turn should sing through the whole exercise. When this is done with confidence the kindergartner may very softly follow in the order of the round, *i. e.*, when they reach the first double bar, she commences at the beginning. After awhile the children may follow her. When this is done correctly, they will soon be able to follow each other in three or four parts. Generally it will be necessary to have a leading voice with each group. A good exercise to gain steadiness of nerve, and one from which the children get plenty of fun, is the following: The kindergartner challenges them to sing through the little song while she does something to distract their attention, or to confuse them. The interruption should at first be very slight, but as they gain confidence the test may be made more severe. In this way they will soon gain the power of carrying their parts with steadiness and accuracy. For those who can sing rounds, there is no musical exercise more enjoyable: moreover, round-singing is a useful means to secure independent effort with harmonious combination.



## RHYTHM.

It has already been seen that rhythm should go with the earliest sense-activity of the child. It formed a very important part of the nursery training, where it was the chief agent to promote a well-ordered activity of the muscular sense. There it was purely impulsive play. Recall, however, what was said on page 3213 about the more and more gentle movements of clapping the hands or tapping the feet, as the inward throbs were more clearly felt. If the nursery work has been thoroughly done, the children by this time will have developed an inner sense of rhythm, and can now go into a more intellectual perception of time movement. Of course this should be very gradual, and still carried forward in the form of play. Such rhythmic movements as clapping, marching, flying, rowing, etc., will be continued with appropriate songs.

But in addition to this, the children should now begin to observe the pulsations in tuneful selections played upon the piano, and also in lines of poetry. The Mother Goose and other rhymes in the nursery have laid the foundation for the work, but then it was an unconscious impulse. Now they begin to notice the wave-like flow of the music, and of the lines of poetry. Let the examples be very carefully selected, for the child's early perceptions will powerfully influence his taste throughout life. Therefore the models selected should be of the best.

These selections should be so chosen as to show the children, by comparison, the two forms of rhythmic waves. Let them listen to the two following selections:

Two pulse, primary form.

— — — — —  
Twinkle, twinkle, little star;  
How I wonder what you are,  
Up above the world so high,  
Like a diamond in the sky.

Three pulse, primary form.

— — — — —  
Evening is falling asleep in the west,  
Lulling the golden brown meadows to rest;  
Twinkle like diamonds the stars in the skies,  
Greeting the two little slumbering eyes.

They will at once notice a difference in the two movements. Do not attempt to analyze them yet, but let the children repeat the lines after you, to get the true swing of them. You can allude to the first as "movement by twos" and to the second as "movement by threes."

Then they may listen to another form of the two-pulse and three-pulse movements, thus:—

Two pulse, secondary form.

— — — — —  
The shadows of the evening fall  
Adown the darkening sky;  
Upon the fragrance of the flowers  
The dews of evening lie.

Another example of the same movement.

I'll hie me down to yonder bank,  
 A little rain drop said,  
 And try to cheer that lonely flower,  
 And cool its mossy bed;  
 Perhaps the breeze will chide me,  
 Because I am so small,  
 But surely I must do my best,  
 Since God has work for all.

Three pulse, secondary form.

I asked a sweet robin, one evening in May,  
 Who sang in the apple tree over the way,  
 What it was he was singing so sweetly about,  
 For I'd tried a long while, and I could not find out.  
 "Why, I'm sure," he replied, "you cannot guess wrong;  
 Don't you know I am singing a temperance song?"

Guard against letting the children fall into a sing-song way of repeating such selections as these. This can be avoided by getting them first to chant the words to a clear monotone until they have secured good enunciation and proper rhythmic emphasis, after which they can "tell the story" with pleasant speaking intonation.

By slow degrees their minds will learn to define these two movements. They will feel that the three-pulse movement has a more easy flow than the other; the two-pulse excites a straightforward marching impulse, while the three-pulse suggests a dancing or gliding movement. After some practice they will be able to tell at once whether the music or poetry which they hear is in "twos" or "threes."

Besides the exercises which they repeat for the vocal training, they should also listen while some of the choicest selections of literature are read to them. Some of these are within the kindergarten child's power of comprehension. Take, for instance, that choice morsel from Browning's *Pied Piper*:—

All the little boys and girls,  
 With rosy cheeks, and flaxen curls,  
 And sparkling eyes, and teeth like pearls,  
 Tripping and skipping, ran merrily after  
 The wonderful music with shouting and laughter.

They will notice how it begins in the two-pulse movement, but ripples off into the three-pulse in the last two lines.

Some of Tennyson's poems are well suited for models, *e. g.*—

What does little birdie say  
 In her nest at peep of day?  
 "Let me fly," says little birdie—  
 "Mother, let me fly away."



"Birdie, rest a little longer,  
Till the little wings are stronger;"  
So she rests a little longer,  
Then she flies away.

What does little baby say  
In her bed at peep of day?  
Baby says, like little birdie,  
"Let me rise and fly away."  
"Baby, sleep a little longer,  
Till the little limbs are stronger.  
If she sleeps a little longer,  
Baby, too, shall fly away."

As their sense grows more refined and discriminating they will be able to feel the exquisite rhythm in his celebrated lullaby:


Sweet and low, sweet and low,  
Wind of the western sea,  
Low, low, breathe and blow,  
Wind of the western sea;  
Over the rolling waters go,  
Come from the dying moon and blow,  
Blow him again to me,  
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,  
Father will come to thee soon;  
Rest, rest, on mother's breast,  
Father will come to thee soon;  
Father will come to his babe in the nest,  
Silver sails all out of the west,  
Under the silver moon;  
Sleep, my little one, sleep, my pretty one, sleep.

ANALYSIS OF RHYTHM.—The children may now begin to count the waves of movement in any given line—*e. g.*:

  
Twinkle, twinkle, little star—.

  
Now all the flowers have gone to re pose— —.

  
I'll hie me down to yon der bank.

  
Oh, mother, how pretty the moon looks to-night—.

These wave-like impulses in music are called measures, and the children can find out how many measures there are in any of their favorite songs. Kindergartners will hardly need to be cautioned against forcing this work of mental analysis. We must be content patiently to follow the unfolding of the child's powers.

The next stage in analysis will be to detect the separate throbs or beats in each form of measure. In this individualizing process the children will be helped by the swinging of the pendulum, with which they have become familiar in their nursery training.

THE PENDULUM.—For a slow movement let the pendulum be about a yard in length, and, while it swings, the children may count up to eight pulsations. Then shorten the pendulum to half a yard, and let them again count up to eight. Once more shorten the pendulum to nine inches, while the children time their counting to the more rapid swinging. The exercise may be varied by singing a familiar song to the movement of the pendulum. This will be quite interesting, and even exciting, if they sing it over more and more rapidly as the length is shortened time after time. Let one of the children swing the pendulum while the rest sing the following bright little song from Mrs. Louise Pollock's "Cheerful Echoes:"

Ex. 6.

### SWING, SWING.

Swing, swing, to and fro, See the pen - du-lum now go)

Swing, swing, left and right, Is it not a pret - ty sight?

They may also use the rote songs "Tick, tock" and "What does the Clock Say?"

NAMING THE PULSES.—To get a more definite conception of the time movement, the children may name the time units. A suitable time language has been invented by the French musicians, which besides being accurate and consistent throughout, is simple enough in its early stages for the little child to use without difficulty. The name for each pulse-swing is Taa. Now instead of counting numbers, let the children chant the name Taa to each pulse-swing. They may also clap their hands to the movement, marking the strong and the weak pulses.



## BACH

THE first name preëminent in the history of music is that of Johann Sebastian Bach, a giant among composers, whose greatness rests not only upon the degree of perfection which he achieved in his art, but also upon the mighty influence which his works have had on all the subsequent development of music,—an influence that was not recognized until fifty years after his death. He was more than an influence, however; he was a prime factor in the development of music. Schumann said: "To Bach, music owes almost as great a debt as a religion owes to its founder."

Bach was not an example of the sudden outcropping of genius, or of an isolated blossom upon the family tree. He came of a numerous family of gifted musicians, who had been prominent in the history of their art for many generations, and not one of whom, for more than two hundred years, followed any calling except that of music.

This wonderful family gift reached its ripe fruition in the genius of Johann Sebastian. In this young man, its hitherto scattered strength was concentrated, and in him it reached its climax. In him, too, the artistic power of the family exhausted itself, for after him it quickly diminished, and in two generations was entirely extinct. The greatest of the Bachs was born at Eisenach, in 1685, the birth-year also of another king among musicians, Friedrich Händel. As a matter of course in such a family, his instruction in music was begun early, by his father, who, however, died when the boy was ten years of age. After his father's death, Johann Sebastian went to live with an elder brother, Johann Christopher, an organist, who superintended Sebastian's musical education, and who seems to have tried to hold in check the precocity which his brother already exhibited. He forbade Sebastian the use of certain manuscripts which the latter was especially fond of studying. The little musician, however, discovered the hiding place of the coveted compositions, took them by stealth, night after night, and laboriously copied them. This work was done by moonlight, as any other light would have led to his detection. The copying occupied the moonlight nights for six months, but just as it was near completion, the elder brother discovered the young culprit, and took from him the result of his patient and painful labor. If, as Carlyle said, "genius is an infinite capacity for taking pains," the little

Sebastian certainly showed, by this self-assumed task, signs of the divine spark.

At the age of fifteen, upon the death of his brother, the young Bach obtained, on account of his beautiful soprano voice, a choir position at Lüneberg, where he pursued his musical studies to better advantage, devoting himself especially to organ-playing. After three years in Lüneberg, he was appointed to a position as violinist in the duke's orchestra at Weimar. In the same year, 1703, he accepted the position of organist at Arnstadt, which gave him an opportunity to develop in his chosen branch of music. Later, his growing reputation for organ-playing and for improvisation procured for him the place at the organ of St. Blasius's Church, in Mühlhausen; and, in 1708, he was appointed organist at Weimar. From this time Bach's studies may be regarded as completed. Here his fame as an organist reached its zenith, and here many of his greatest organ compositions were written.

In 1717 Bach was appointed chapel-master to the prince of Anhalt-Köthen. In 1723, at the age of thirty-eight, the master received the greatest appointment of his simple and uneventful life,—that of organist and cantor of St. Thomas's school at Leipsic, a post which he retained until his death. His duties, however, were onerous, and his lifelong struggle against poverty was not ended; for he had been twice married, and his children now numbered twenty, while his salary amounted only to a hundred dollars a year. He was, therefore, compelled to eke out a livelihood by giving lessons, and by performing services outside of the school.

About 1747, Bach's health began to fail. His eyes had been troubling him for a long time, and he was now threatened with total blindness. To avert the calamity, an operation was resorted to which, however, proved unsuccessful. The blindness came upon him, but, ever pious and devout, he even then composed and dictated the choral, "When We in Sorest Trouble Are." A long illness followed a second operation, after which his sight suddenly returned. He was so overcome with joy at being able to see again, that he was seized with a fit of apoplexy, and died July 28, 1750.

Bach's works include the *Preludes and Fugues*, or the *Well-tempered Clavichord*, the well-known *Inventions*, the *Passion Music*, the *Mass in B Minor*, the *Magnificat* for five voices, and a vast number of other compositions. His last work, *The Art of Fugue*, was never finished. He represents the completion and the perfection of musical development during the Middle Ages and the epoch of the Reformation, and he is the father of all modern music. He created many new forms of composition, which subsequent composers have used until they have



become established as permanent art-forms. He also created a new vocal style and carried it to perfection. He is, in the opinion of many, the first and greatest real tone-poet. The *48 Preludes and Fugues* reflect all the moods and emotions of the human mind. His music is characterized by the purity and the grandeur of his own nature, and is imbued with religious fervor. Bach was the greatest performer on the organ the world has ever known, and many of his organ compositions are masterpieces which will probably never be surpassed. He established, through his *48 Preludes and Fugues*, the division of the scale into twelve equal semitones. He changed the fingering previously in use, adding the thumb and the little finger, and thus laid the foundation for modern pianoforte playing.

## BEETHOVEN

IN THE history of every art, there is an epoch of genius toward which all previous development tends, and the achievement of which forms the model and the goal of all subsequent effort. The genius epoch in the art of music is constituted by the quintet of the greatest composers the world has ever seen, Bach, Händel, Haydn, Mozart, and Beethoven, all of whom were born within a century. It is impossible to compare justly the works of these five unchallenged masters, as each is without a peer in his own field; but when his work is considered as a whole, Beethoven is superior to them all.

Ludwig van Beethoven was born at Bonn, in Germany, December 16, 1770. His name was of Dutch origin, and hence the "van" does not imply nobility, as does the "von" in German nomenclature. Both his father and his grandfather were musicians by profession, but the former was a dissipated, and a worthless, man, and the latter died when Ludwig was only three years old, so that the child had little advantage in the way of a musical home atmosphere. In fact, his home was a most unhappy one on account of his father's habits, and, for the same reason, his general education did not go beyond elementary instruction, so that the great composer remained somewhat illiterate throughout his life.

The father soon perceived the boy's taste for music, which was not, however, exhibited to so marvelous an extent in his early years as was Mozart's, and he hoped to reap a golden harvest by such tours as the Mozarts had recently made. With this object in view, he attempted a forcing process in his son's musical education. The first instruction, which was carried on by himself, aided by a boon com-

panion, equally dissolute, was irregular but very severe. It was said that the boy of five years was often kept at the keyboard, weary, and in tears, far into the night. Although he was not a prodigy, he made good progress. Fortunately, however, this haphazard teaching did not last long, and at an early age, Beethoven was put under the care of two court organists, from whom he received instruction in organ playing and in the theory of music. During this course of lessons, when about twelve years old, he composed a two-voiced fugue and three sonatas, which bear testimony that he was being trained to advantage in the classical forms.

About this time, Beethoven made the acquaintance of a family named Von Breuning, the members of which took a great interest in his education, and in his musical progress; these people remained his steadfast friends throughout his life. At their home, where he was always received as one of the family, he came under the refining influence of domestic life, which in his own family was totally lacking, and through this influence, the nobler impulses and the higher aspirations of his nature were awakened.

At about the age of fifteen, Beethoven was appointed assistant organist to the electoral chapel. Two years later, the elector, impressed with the young man's extraordinary gift, furnished him the means to go to Vienna to pursue his studies. He was well received at the great musical center, and played before Mozart, who, upon hearing an example of his wonderful power of improvising, exclaimed: "Keep watch of this youngster, he will some day make a noise in the world."

Beethoven returned to Bonn during the same year, presumably recalled by the death of his mother, of whom he always cherished an affectionate remembrance. When Haydn came home from England, he passed near Bonn, and the young musician took advantage of the opportunity to submit a cantata to the judgment of the elder. Haydn praised the composition and advised Beethoven to continue his studies.

When the young composer was twenty years old, he was freed from the burden of supporting his dissolute father, by the latter's death, and he obtained permission from the elector to reside in Vienna, in order to put himself under the instruction of Haydn. He found here a musical atmosphere, most congenial to his taste. Enthusiastic, and strong-willed, he determined to stay, even though the elector of Bonn should cut off his salary, and Vienna was thenceforth his home.

The relations between Haydn and Beethoven were far from cordial. The pupil accused the master of carelessness in teaching, and



always claimed that he never learned anything through his instruction. Beethoven was stubborn, and self-willed, and Haydn used to call him the "Great Mogul."

The young man placed himself successively under the instruction of most of the musicians in Vienna,—instructors of the voice, of the piano, of the organ, and of all orchestral instruments,—and the same opinion of his autocratic disposition was shared by all his teachers. His logical mind, his austere conscientious principles, and his wonderful musical ability, could be satisfied with nothing short of consummate knowledge, skill, and painstaking care on the part of a teacher.

Beethoven became a remarkable pianoforte player, though he himself regarded his training as insufficient. He had what is called the "composer's touch," and his playing, though not technically brilliant, and often lacking in delicacy, and sometimes even in accuracy, was full of soul, and fire, and had a wonderful power over an audience. It was "as if a naked soul were pouring out its sorrows, or unfolding its hopes and its longings."

From the time of Beethoven's arrival in Vienna, his life was a comparatively uneventful one, though so rich in events of paramount importance in musical history. His first, and only, professional tour was made during his early manhood. With the exception of this trip, which included Leipsic and Berlin, one or two visits to health resorts, and a journey a short time before his death to his brother's home, he never left Vienna, save for his summer sojourns in its suburbs.

As early as 1795, Beethoven was recognized as one of the foremost musicians of his time, and for twenty years his popularity steadily increased. He was petted and humored in aristocratic circles in Vienna, as few erratic geniuses have ever been indulged, and his democratic opinions, and eccentricities of behavior, which grew in later years to actual bearishness, seemed only to add to the charm of his personality. He was made an honorary member of many European academies; he was presented with the freedom of the city of Vienna; and the empress of Russia sent him a gift amounting to \$5,000.

Already he was receiving more commissions than he could execute; for this work he was fairly well paid, even from the beginning. He attached to himself many true friends, who—later on—stood by him loyally in the time of his neglect by the fickle public. Of these, the Lichnowsky family, his pupil, and patron, the Archduke Rudolph, Prince Kinsky, and Prince Lobkowitz, deserve the gratitude of all lovers of Beethoven for their kindness and generosity to him, notwithstanding the trials to which his peculiarities of disposition put their good-will.

In 1800, when the master was but thirty years old, he became conscious of the approach of the most terrible calamity that could befall a musician—the loss of hearing. The deafness grew upon him so rapidly, that by 1801, we find the composer withdrawing from society on account of his difficulty in understanding conversation, and because of his proud aversion to showing his infirmity. Shut out from the world of sound which was almost life to him, and over which he had such magic sway, he gradually retired within himself, and thenceforth lived alone with his art, in a world of his own. But his transcendent genius did not forsake him. His affliction seemed to increase his power of expressing in music the inmost feelings of his soul, even though not a sound could penetrate his sealed ears, unless it were the symphonies of heaven, or the music of the spheres. Pathetic as was his calamity, art is the richer for it; for only the life of introspection which it made necessary, could have enabled him to portray so faithfully the struggles and the emotions of the human heart.

In 1802, Beethoven's life was threatened by a severe illness. On his recovery he wrote a will addressed to his brothers, which is a pathetic defense of his eccentricities on the ground of his affliction, and a touching appeal to be better understood, and freely forgiven by his brother-men.

In 1809, Beethoven was offered the position of chapel-master to Jerome Bonaparte, king of Westphalia, the only offer of an appointment he ever received. But the prophet was not without honor even in his own country. Three of his noble friends and patrons, the Archduke Rudolph, Prince Kinsky, and Prince Lobkowitz, banded together to provide the composer with an annuity of four thousand florins as long as he could have no permanent appointment, on the condition that he should not leave Austria.

Upon the death of a brother in 1815, Beethoven was left guardian of his nephew, a boy of eight years. He gladly accepted the trust, for in the tenderness underlying the gruffness of his nature, he longed for domestic ties, of which his life had known so few. But, anxious as he was to do the best thing for the boy, he was not fitted for the task, and the combination of indulgence, and of despotic authority, with which he brought him up, in conjunction with the boy's natural waywardness, resulted disastrously for both. He was involved in a lawsuit with the boy's mother, who desired to secure the custody of her son.

Shortly after this, owing to the reduction of his income and through mismanagement in his erratic housekeeping, Beethoven began to suffer pecuniary distress to such an extent that on the days



marked in his journal as "bad days," he was unable to procure more than "a few biscuits and a glass of beer." Yet in fear of ultimate destitution, he held back a number of bank shares, the sale of which would have relieved his needs.

The great master's popularity among his countrymen was now on the wane, and he lived to feel himself displaced by the Italian composer, Rossini, who captivated audiences by his gay, sensuous music, but whose talents were to Beethoven's genius but as a single star to the glory of the sun.

The German master felt so keenly the neglect of the Viennese public, that he determined to bring out in Berlin his great Choral Symphony, and the Mass in D, and was altogether discouraged from the thought of a grand oratorio, the composition of which he had in contemplation. The friends of German music in Vienna, however, sent him a letter signed by thirty of the most distinguished musicians, and music lovers, in the city, with Prince Lichnowsky at the head, entreating him to reconsider his decision, to remain in Vienna, and by repelling the invasion of foreign art, to rescue German opera from its impending fate.

This letter, and the feeling of which it was an expression, so gratified the master that he allowed the two great works to be produced in Vienna in 1824. Beethoven led on these occasions, but it became pathetically evident when he remained unconscious of the thunders of applause with which the glorious music was greeted, how little of it he heard. Despite this success, the second performance of the symphony was a failure.

In 1825, Beethoven effected a profitable sale of some of his works. The money which he obtained thereby, he doggedly refused to use for his own benefit, but, instead, put it aside as a fund for his nephew. This boy is described as being clever, but lacking in moral principle and in loyal feeling; he became so notoriously bad that at the age of twenty, he was expelled from the University.

The composer's anxiety and grief, on his nephew's account, and a long journey in midwinter, which he was obliged to make in connection with the young man's affairs, brought on the illness which resulted in his death. The morbid fear of final destitution, which had possessed him during the last few years, was intensified during his illness, and led to his soliciting aid from the Philharmonic Society of London, which promptly responded to the master's appeal. He was carefully attended in his last illness by his lifelong friends, the Von Breunings, and by the musicians, Schindler, and Ries. At Vienna, on March 26, 1827, during a violent storm of thunder and hail, passed the soul of the mighty musician.

Beethoven's funeral was a great contrast to the burial of Mozart. As if to atone for her recent neglect of Beethoven living, Vienna heaped honors upon Beethoven dead. The services were elaborate and impressive, and thousands of people gathered to pay homage to the genius whose work was finished. The body was borne on the shoulders of eight principal singers of the Viennese opera house, while thirty-six well-known authors, and composers, among them Czerny, Schubert, and Lablache, escorted it, as torchbearers, to its long rest. The foremost poet of the time wrote the funeral oration, which the foremost actor recited. Among its many beautiful sentences was this: "Come, make a circle round his grave, and strew it with laurel, for we bury one who was in every respect a man." Upon his tomb is an inscription more eloquent than the most glowing tribute of praise, the single word "Beethoven."

Beethoven never married, but he had many violent, though brief, love affairs. The object of his devotion was usually some lady of rank, whose noble birth was an almost insurmountable barrier to her marriage with a mere genius.

Soon after his arrival in Vienna, the master began the habit of life which he ever afterward followed. In the winter he took lodgings in the city. He was constantly changing his place of abode on account of some objection, real, or fancied. On one occasion, he precipitately left a country house, the use of which a friend had given to him, because it irritated him to return his host's salutations when the two met in the park. These removals were often made at a moment's warning, and regardless of prepaid rent, so that the composer often had several different lodgings on his hands at once.

Beethoven's deep love of nature led him to intersperse his hours for composition, which began at daybreak, with walks in the open air, through the green fields, from which he seemed to gather fresh inspiration. His usual after-dinner exercise when in the city, whether the weather was warm or cold, whether the heavens smiled or the elements raged, was a long run, in double-quick time, "as if hunted by bailiffs." He was accustomed also to seek inspiration in cold water, pouring it over his hands, and dabbling in it abstractedly, while his mind was busy with the great thoughts which struggled for expression.

The composer had a strange aversion to teaching, which he took no pains to overcome or to conceal, behaving in the capacity of instructor, as he, himself, said, "like an ill-tempered donkey." He would invent any excuse rather than be put to the trouble of dressing in order to attend a pupil, and he often imagined he felt ill when a lesson hour arrived. He was occasionally even violent with his



pupils, regardless of their sex, and it is said that the Countess Guiletta Guiccardi, his favorite and beloved pupil, carried on her shoulder for a time the marks of a blow that the master had impatiently dealt her in the course of a lesson.

He also had an intense dislike to playing in public, and it was impossible to persuade him to play unless he happened to feel in the mood for it. Any inattention among his hearers, irritated him exceedingly. On one occasion, while playing before a distinguished company of nobility, he was so annoyed at the whispered conversation of a young lady, that he stopped abruptly with the explanation: "I play no more for such swine!"

It is difficult to name Beethoven's works chronologically, since they were not published in the order of their composition.

Beethoven's work has been divided by critics into three periods. But this does not imply degrees of merit, since some of his earliest compositions are among his best. His writings were more progressive than those of any other composer, but it was a progression in style, rather than in excellence. In fact, they are nearly all masterpieces, and few of them are far below the level of the highest. The first period extends to 1803, and shows the influence of Haydn and Mozart. This group of compositions includes the first symphony in C major; a number of sonatas, including that now known as the *Pathétique*, the C minor concerto for piano, the song *Adelaide*, six string quartets, and the second symphony in D.

In the second period, from 1803 to 1816, beginning with the third, or *Heroic* symphony, Beethoven's strong individuality had shaken off all foreign influences and asserted itself. This period also includes his only oratorio, *The Mount of Olives*; the *Kreutzer Sonata*, the opera *Fidelio*, the *Sonata Appassionata*, the fourth symphony in B flat major, the fifth symphony in C minor, the *Pastorale* or sixth symphony, the music to *Egmont*, the seventh symphony in A, and the eighth in F major, together with other sonatas and other forms of composition.

During the third and last period, were written many sonatas, and string quartets, the *Missa Solemnis*, or Mass in D minor, and the *Choral* or ninth symphony.

Of Beethoven's many masterpieces, the nine symphonies are the grandest. Each is a great tone poem, full of the deep thought, strong passion, and changing emotion, which are the chief characteristics of his music and unequaled by any save by its fellows of the nine. The third, symphony, in which the master first appears wholly himself, and in which the grandeur of his genius first reveals itself, was written to epitomize his staunch republican principles, and in honor of the great Napoleon, who at that time was a republican leader.

Before this work, which occupied a year, was finished, however, the general had assumed the imperial robes, and Beethoven, in disgust, tore out the dedication page, and threw the great masterpiece upon the floor, with maledictions upon his fallen idol. The work was eventually rechristened and came out under its present name, representing an abstract sentiment.

The fourth symphony is described as an "epitome of happy love." With the exception of the ninth, which is not, strictly speaking, a symphony, on account of the vocal parts introduced, the magnificent fifth is the crowning work, the nearest approach to an ideal symphony ever written. It portrays the struggle of the individual with fate, ending with his jubilant victory. The third and the fifth symphonies are epic tone poems of unsurpassed grandeur.

The seventh is the most generally pleasing of the symphony group. Wagner calls it the "Apotheosis of the dance; the ideal embodiment in tone of bodily movements."

The ninth shows the culmination of Beethoven's genius in orchestral composition. Finding that the instruments alone could no longer suffice to embody his ideas, he introduced the voice to supplement the power of the instruments.

Beethoven is best known to the public by his sonatas, in which form of composition he is supreme. They are symphonies in miniature, and, like the preludes and fugues of Bach, contain a portrayal of every feeling of which the human heart is capable.

It is greatly to be regretted that Beethoven composed but one opera. It was first known as *Leonore* and was written in three acts, but after two productions, in successive years, both of which were failures, it was reduced to two acts and brought out under its present name of *Fidelio*. A gratifying success crowned the third presentation, a success which was, however, scarcely proportionate to the great merit of the work. Four overtures were written for the opera, of which the second is acknowledged the finest, though too difficult for most orchestras. The theme of *Fidelio* is "wedded love," and the opera "stands alone in purity of sentiment and in moral grandeur." In Beethoven's only oratorio, *The Mount of Olives*, a personal part is assigned to Christ, the treatment of which the composer himself afterward condemned as too dramatic. The libretto is poor.

The *Missa Solemnis* or Grand Mass in D, was written to celebrate the installation of the composer's friend, pupil, and patron, the Archduke Rudolph, as archbishop of Olmütz, and it was intended to be the masterpiece of his life. But so lofty were his aspirations, and so infinite his pains, that the mass was too late by two years for the event it was intended to commemorate, and while it is one of the grandest



and most profound sacred works ever written, it is in its very grandeur and in its profundity far beyond popular comprehension, and unsuited for use in a church service. It has been said that by the composition of the *Missa Solemnis*, Beethoven erected for himself an eternal cathedral. The *Credo*, the *Sanctus*, and the *Benedictus* are pronounced among the loftiest creations of the human mind.

Beethoven is the most original and the most individual of all composers. He is spontaneous in composition, yet rigidly self-critical. In spite of all the sadness in his life, his music, though often exquisitely pathetic, never becomes morbid, never despondent. His most passionate, stormy, and somber, moods always end with victory, peace, and hope. There is a vein of grotesque humor in some of his works, appearing in the seventh and the eighth symphonies, and in nearly all of his *scherzos*.

Of the other composers, Beethoven placed Händel and Mozart first, and Bach next. When a copy of the works of Händel was presented to him during his last illness, he exclaimed with enthusiasm: "*There is the truth.*" He greatly admired the songs of Schubert, and despised the showy, but superficial, music of the Rossini school. Although Beethoven outlived his popularity, there has been of late years a growing reaction in the appreciation of his music, until now the sale of his works far exceeds that of any other composer.

It is impossible to define the music of this great master; to say that it possesses strength, pathos, depth, grandeur, is to say nothing. It is the soul of music itself. His friend, Moscheles, the composer, said: "We musicians, whatever we may be, are mere satellites of the great Beethoven, the dazzling luminary." Another critic said: "He, of all musicians, has thought with most grandeur, force, order, and liberty; beside him, Bach is scholastic, Haydn, and even Mozart, a little thin, Mendelssohn too elegant, Schumann obscure, and Wagner extravagant."

## BERLIOZ

**H**ECTOR BERLIOZ was born in 1803, at Côte St. André, a small town in the department of Isère, in France. His father, a physician, was an opium-eater, and to this fact the morbid and erratic nature of the son may be largely attributed.

Berlioz's father intended him for the medical profession, notwithstanding his great love for music, and at the age of nineteen, Hector was sent to Paris to continue his studies in the art of healing. It

was not long, however, before he abandoned his medical lectures and entered the classes of the *Conservatoire*. The discovery of the operatic scores of Glück in the library of that institution finally decided his choice of a career, and he announced to his parents his intention to devote himself to music. His mother was enraged, his father discarded him, and he was thrown entirely upon his own resources. He avoided starvation by entering the chorus of a theater, and by eking out the small salary thus earned, with the meager proceeds of flute and guitar lessons.

Berlioz soon attracted the attention of some of the professors of the *Conservatoire*, but as the strict classical style of music was not to his taste, he left the classes in 1825, and by himself took up the study of composition. During the same year, he wrote the overture to *Les Francs-Juges* and that to Scott's *Waverley*; and after a deep study of Goethe's *Faust*, he composed a setting to eight scenes, which he published at his own expense. He was not satisfied with the work, however, and immediately bought up all the copies. He afterward used parts of it in his *Damnation of Faust*. About this time, he fell deeply in love with Henrietta Smithson, a talented Irish actress who was playing Shakespearean rôles in Paris. He embodied this attachment in his *Symphonie Fantastique, Episode de la Vie d'un Artiste*. It was some time before the poor young musician could bring himself to the notice of the successful actress, and the rejection of his advances was such a bitter disappointment that his friends feared he would kill himself. On one occasion, it is said, when he had gone off alone, in a fit of melancholy, Liszt and Chopin spent the night in searching for him.

In 1826, Berlioz returned to the *Conservatoire*, where, in spite of a great obstacle in the form of the prejudice and dislike of Cherubini toward him, he gained the second prize, in 1828, and two years later, the first prize, with his cantata, *Sardanapalus*. This success gave him a pension from the Academy of Fine Arts, which enabled him to spend eighteen months in Italy. Meanwhile, his parents had become reconciled to his musical career, and friendly family relations were restored.

Berlioz went to Rome in 1831, and took up his residence in the *Villa de Medici*, in company with a number of French artists, including the celebrated painter, Horace Vernet. Here he wrote the overtures to *Rob Roy*, and *King Lear*, the *Scenes aux Champs* for the *Symphonie Fantastique*, *La Captive*, and several other works. While at Rome, he was subject to fits of mental depression, during which he was accustomed to wander, with gun or guitar, for miles among the hills and valleys, unmolested by the *banditti* who infested the



region. The ideas and impressions he gathered during these rambles were afterward expressed in his symphony *Childe Harold*.

In 1832, the composer suddenly returned to Paris, although the eighteen months' limit of his stay in Rome had not expired. He saw the object of his affection in the part of *Juliet*, and thereupon declared his intention to win the actress and to write his greatest symphony upon the play. Soon after this, she heard his symphony *Lelio, ou le Retour à la Vie* which so deeply impressed her that she accepted the composer, and they were married in 1833. Berlioz, true to his word, now wrote the choral symphony, *Romeo and Juliet*.

The marriage was not a happy one, however. Madame Berlioz was compelled to withdraw from the stage because of a broken leg, resulting from an accident. They had much financial and domestic trouble, which, in 1840, culminated in a divorce. Upon her death, in 1854, Berlioz married a young singer whom, also, he outlived.

Soon after his return from Italy, Berlioz produced his symphony *Childe Harold*, the subject of which is taken from Byron's poem. This composition contains an important part for the violin, written, it is said, at the suggestion of Paganini, who was so pleased with the manner in which his idea had been carried out, that he overcame his notorious avarice and presented the composer with twenty thousand francs.

The public was divided as to the merits of the works of Berlioz, but the performance, in 1837, of his *Requiem*, at the Church of the *Invalides*, established his reputation. In 1840, on the occasion of the erection of the July Column, his *Sinfonie Funèbre et Triomphale* was given. The failure of his opera *Benvenuto Cellini*, in Paris, two years before, so preyed upon his mind, that in the winter of 1842, he sought relief in a concert tour in Germany. He was well received, and at Dresden, Berlin, Stuttgart, and Brunswick, he raised his audiences to a high pitch of enthusiasm. At Leipsic, he renewed the acquaintance formed at Rome with Mendelssohn, and the two composers, in token of friendship, exchanged their *bâtons*.

In 1845, Berlioz undertook a second concert tour through Vienna, Prague, Pesth, and Breslau. While in Austria, he wrote the *Damnation of Faust*, afterward produced at the Paris *Opera Comique*. During a trip in Russia, two years later, he received much attention. Thence, by invitation of the king of Prussia, he went to Berlin, to give a performance of the *Damnation of Faust*, which was arousing great interest in Germany. After a visit to London, the composer made his third trip to Germany, this time to see Liszt, and at the latter's invitation. Liszt had previously prepared the way for a warm reception of his friend's works, and had arranged the celebration of a "Berlioz Week."

Berlioz's next work, on his return to Paris, was his trilogy *L'Enfance du Christ*. Concerning the production of this work, there is an interesting story. Berlioz was denounced as sensational by all of the musical critics of his day in Paris, and between them and himself considerable animosity existed. He now offered this work to the world as the composition of a seventeenth century composer, Pierre Ducreé, which he pretended he had stumbled upon in an old library. The piece was performed, and all of the Parisian critics were loud in their praise of its beauty. One of them even told Berlioz that he would do well to study the pages of Pierre Ducreé; and the musical sages vainly tried to find other works by this unknown master. When the sensation was at its height, Berlioz announced, and proved, the authorship of this much-lauded composition to be his own. This ruse did not soften the feud between himself and the reviewers. By the efforts of Liszt, the first part of *L'Enfance du Christ* was performed at the Rhenish Musical Festival at Aix-la-Chapelle, where it scored a great success.

A *Te Deum*, produced in Paris in 1856, gained for the composer membership in the Academy of Fine Arts. Later, he was the recipient of several decorations, among them that of Officer of the Legion of Honor.

The most important of Berlioz's latest works are the comic opera, *Benedict and Beatrice*, based upon Shakespeare's *Much Ado about Nothing*; the grand opera, *Les Trojans*; and an oratorio, *Le Temple Universel*, written for the opening of the Paris Exhibition of 1867. The news of the death, abroad, of his only son, brought on a fatal illness, and Berlioz died in 1869.

Hector Berlioz was the founder of what is known in musical histories as the New Romantic School of Music, a school that has exercised a powerful influence upon modern art, and to which Liszt, Chopin, Meyerbeer, and Wagner belong. The development of the orchestra, which is a feature of the history of modern French music, finds its beginning in Berlioz's scores, and his marvelous skill, brilliancy, and new effects in orchestration, powerfully influenced orchestral music, not only in France but everywhere.

Berlioz brought to light program music, a style of composition which had been known centuries before; and he introduced the form of the symphonic poem. His symphonies are generally considered his best works, although some critics hold the *Requiem* in highest esteem, as did the composer himself. In number of parts and instruments, this work is probably the most ambitious score in existence. Berlioz's symphonies are not in the established form, but they are matchless in their orchestration. His music is at times morbid and sensational, in



which respect his work has been compared to that of Edgar Allan Poe, and it is sometimes intricate to the extent of affectation. But in spite of faults, he has the distinction of being the first Frenchman who developed the resources of the orchestra, the pioneer in a new field of art.

In spite of the surprise and doubt which Berlioz's bold departure from the old rules of art awakened in the minds of classicists like Mendelssohn and Moscheles, they were compelled to admit his great natural power. Moscheles said, after some points of criticism on the *Symphonie Fantastique*, which he confessed he did not know just how to take: "The young man, however, has warmth and poetic feeling, and certain isolated passages remind me, in their grandeur, of an ancient torso." After looking over the score of *Roméo and Juliet*, he said that he found the work so complicated, and the noise at first glance so overwhelming, that he could not venture, without further study, to give an opinion of the work. "One thing, however," he concludes, "is certain,—that there must be new effects in it." And there were.

Berlioz was an accomplished art critic, and for a time was music reviewer for the *Journal des Débats*. He also published a number of literary works, chief of which are his celebrated *Grand Traité d'Instrumentation et d'Orchestration*, and *Le Chef d'Orchestre*, which is acknowledged to be the best and most instructive work of its kind.

Berlioz's influence upon German music was similar to that of Byron upon romantic poetry. There are many points of resemblance between the English poet and the French composer. Both were passionate and pessimistic, and the existence of each was a constant succession of struggles, failures, and disappointments, which developed in both men bitterness and irony, and which inclined them toward gloomy, and demoniacal, subjects in their art.

## BRAHMS

**D**URING the last quarter of the nineteenth century, musical Germany was divided into two factions, the adherents of Wagner and the "Music of the future," and the admirers of the greatest modern exponent of the classical style, Johannes Brahms. The latter was the leader in the classical advance of his time, the deepest thinker, and the most learned of the composers of the epoch. He had no theories to preach; he let his music speak for itself.

Johannes Brahms was born at Hamburg, in 1833. His life was singularly uneventful; there was in it little of what the Germans call "storm and stress," such as checkered the lives of so many of the great musicians. His was the life of a student, whose highest desire was to devote himself solely to his art.

At the age of fourteen, Brahms made a successful public appearance as a pianist. After he had given a few concerts, he was kept for several years in retirement, engaged in his musical studies. In 1851, he started upon a concert tour with the Hungarian violinist, Remenyi. They went to Weimar to see Liszt, to whom Remenyi introduced his youthful companion as a coming genius. Brahms had with him his first trio, in B flat, which Liszt examined and greatly admired; and the elder pianist thereafter took a deep interest in the younger one's career.

At Göttingen, Brahms gave a wonderful exhibition of his mastery of the piano. At a concert given there by the two artists, they found the piano which had been provided for their use so low in pitch that when they came to play Beethoven's *Kreutzer Sonata*, which was on the program, it was impossible to tune the violin down to the piano, without much sacrifice of brilliancy and effect. The youth of nineteen thereupon transposed from memory the entire work, raising it half a tone. The master violinist, Joachim, was present, and was so impressed with Brahms's wonderful feat that he gave to the pianist a letter of introduction to Schumann.

Brahms remained with Liszt at Weimar for several weeks, and then went with Joachim's letter to Schumann, who was at Düsseldorf. The lad's playing, composition, and personality, made a profound impression upon the elder musician, who, although he had long since retired from active journalism, wrote an article entitled *New Paths* for the *Neue Zeitschrift für Musik*, in which he introduced Brahms to the world as "a youth at whose cradle, graces and heroes kept watch."

After a few seasons spent as director at Detmold, Brahms devoted himself once more to study and composition, and remained for five years almost in seclusion at Hamburg. Brahms went to Vienna in 1862, and remained there almost constantly until his death, with only occasional tours as a pianist, or to conduct his own works. In 1863, he was appointed director of the Vocal Academy; and the year during which he held this post was memorable for the great performance of Bach's *Passion Music*, which he gave. Brahms's reputation was established by his *German Requiem*—written in his grief at the death of his mother. Brahms received degrees of honor from the universities of Cambridge and of Jena, and orders of knighthood from the emperors of Austria and Germany. In his personal character, Brahms



was not unlike Beethoven. He was arbitrary in all matters relating to music, rough in manner, and uncompromisingly severe with those who trifled with the art that to him was sacred. The fatal nature of the disease that attacked him was known to his physicians and a few intimate friends for some time before his death. But he was kept in ignorance of it, and worked on calmly to the end. He died at Vienna in 1897, and the world realized that it had lost one of the greatest of modern composers. Brahms produced masterpieces in every form of composition except opera. As a song writer, he holds a high position.

## CHAMINADE

THERE are few names of women in the entire list of musical composers, and it has been said that women could not write music.

In the beautiful little town of Vesinet, in the Seine Valley, lives to-day a woman who has disproved this prevailing prejudice, for she has not only become the most famous of women composers, but has taken a high rank among the male composers of her day.

Cécile Louise Stéphanie Chaminade was born in Paris, in 1861. From an early age, she gave evidence of the possession of rare musical ability, and at the age of eight she wrote some sacred pieces which won the praise of Bizet and drew from him a prophecy of a brilliant future for her. At the age of eighteen she made her début as a pianist, and enjoyed much success as soloist in concerts in the art centers of Europe and in the provinces. She is modest and retiring, but a charming conversationalist; with a fascination all her own. She is idolized by the Parisians, who call her "Sainte Cécile." Her playing combines decision, clearness, and vigor, with eloquence and grace, which give it a feminine charm. But Chaminade's abilities as a composer far exceed her powers as a pianist. Although she has written larger works, she is best known by her piano pieces and songs. Her compositions are marked by grace and vigor, but their chief characteristic is expressive melody and striking rhythm, in which lies the keynote of her success. She uses tone chromatics extensively, with novel and graceful effect, as in such familiar examples as *La Lisonjéra* (The Flatterer). Her piano works are all of a graceful, piquant, capricious style, fanciful, dainty, and exquisite, with an individuality which almost places them in a school by themselves.

It is in her songs that Chaminade attains the highest level in her art. They are rich, melodious, and striking, full of deep, genuine

feeling, varying from softest tenderness to fiery passion. They are all thoroughly musical and artistic, and possess to a high degree the quality designated as "singable." They belong to the best class of French vocal compositions of the day, yet they have a certain charm and finish which makes them distinct from all others. Her choice of words is particularly felicitous, and she adopts the lyrics of the greatest French poets to set to music. Mademoiselle Chaminade has already given much to the art world of the present day, but more is to be expected of her ripening powers.

## CHERUBINI

CHERUBINI was born at Florence, Italy, in 1760. He was one of the earliest of the modern Italian composers. So great was the boy's natural ability, and so quick was he to acquire a knowledge of the principles of music, that at the age of thirteen he wrote a mass and some small pieces for the stage. These compositions attracted favorable notice from Leopold II., grand duke of Tuscany, afterward emperor of Austria, who conferred on the youthful composer a pension, to enable him to study under Sarti at Milan. From this great teacher, Cherubini received a thorough schooling in the classical style.

At the age of twenty, Cherubini wrote his first opera, and during the next five years, six other operas were written and performed with success in various towns of Italy. In 1784, he was engaged as music-director of the King's Theater, London. In two years he returned to Italy. In 1788, he went to Paris and decided to make that city his home. In 1795, the *Conservatoire* of Paris was established, and Cherubini was appointed inspector and professor of composition. These offices brought him an income, but one that barely sufficed for the needs of his family.

In 1805, Cherubini removed with his family to Vienna. War now broke out between France and Austria; Francis II. and his court were driven from Vienna, and Cherubini, in order to preserve his French citizenship and his position in the *Conservatoire*, was obliged to return to France. In 1813, he produced *Abencerages*, one of his best operatic works. Its success was cut short by the public grief at the disaster to the French army at Moscow. In response to an invitation from the Philharmonic Society of London to write for its concerts, Cherubini went to the English capital in 1815. His style of composition, however, was not suited to concert or chamber music,



and his overture and symphony, performed in London under the composer's *baton*, were failures.

The restoration of the monarchy in France, and the accession of Louis XVIII., brought a change in the composer's fortune. He was appointed superintendent of music to the king, and master of the royal chapel. In 1822, he was made director of the Paris *Conservatoire*. Although sixty-two years of age at this time, he filled the position for twenty years thereafter, and taught many French composers who afterward won reputations. The masters of both France and Germany respected and admired Cherubini, and composers of all nations sought his advice. Mendelssohn went to him for an opinion on his works. Cherubini, as a rule, appreciated merit in other musicians, yet, strange to say, he rejected Liszt and Rubinstein from the *Conservatoire*, and he sneered at Berlioz, with his bold, new orchestral effects. He discharged his duties in this institution faithfully and well, however; and to him it is deeply indebted for its prosperity. At the age of seventy-three, he wrote the fine opera *Ali Baba*, which, like the rest of his works was undervalued by the Parisian public, but received a warm appreciation in Germany.

With genuine sorrow, the musical world heard the news of the master's death in 1842, at the age of eighty-two. His funeral was public, and was attended by many of the distinguished men of Paris. In addition to his other honors, Cherubini was a member of the Institute of France, and was the first musician to receive the distinction of the Cross of the Legion of Honor, which was conferred upon him by Louis Philippe. Cherubini's severe classical style doubtless exercised a most beneficial influence upon the music of France, and prevented its descent into triviality, toward which it seemed to be tending at the beginning of the century.

## CHOPIN

F RÉDÉRIC FRANÇOIS CHOPIN was born at Zelazowa-Wola, near Warsaw, Poland. Authorities conflict as to the exact date, but it was probably March 1, 1809. From his French father, he derived Parisian elegance and polish; and from his Polish mother, passionate love of country and intensity of feeling. He was a delicate, gentle child, who in early years showed no special aptitude for music, and who even disliked the piano. At an early age, however, he commenced to study that instrument, and made such rapid progress that, when nine years old, he appeared in public. Poland was proud of

her young pianist from the first, and he was hailed in Warsaw as a "new Mozart."

Through the influence of a Polish patron, Chopin entered the Warsaw Conservatorium, where his talents developed so rapidly that at sixteen he was the favorite pupil of the director of the institution. We are told that even as a student Chopin possessed a peculiar charm of person and manner, which won for him many friends among the aristocracy, and soon raised him to that high social position which was ever afterward accorded to him.

In 1827, Chopin left the conservatory and entered upon a musical career. His second published work was a fantasia or set of variations on the duet *La Ci Daren*, in Mozart's *Don Giovanni*. Schumann, at Leipsic, saw the signs of promise through the crudities of the work, and spread the young composer's fame beyond the borders of his native Poland by a review of the work, beginning with the words, "Hats off, gentlemen! A genius!" In 1829, the composer went by stages to Paris, stopping at different places, and adding to his list of aristocratic friends. He was received at once into the highest musical and intellectual circles of Parisian society, and soon became the lion of the most aristocratic salons. While in Paris, Chopin met Liszt, Berlioz, Heine, Balzac, Meyerbeer, Ernst, and, later, Mendelssohn and Hiller. He published many compositions and his reputation, both as a pianist and a composer, soon spread throughout Europe. In 1835, a trip to Karlsbad, Dresden, and Leipsic, enabled the composer to meet Mendelssohn and Schumann.

Before leaving Paris, Chopin had been affianced to a Polish lady of noble birth, but when he returned he found her married to a Polish nobleman. Then began an intimacy with the novelist, George Sand (Madame Dudevant), which left a morbid impression upon his music, and finally blasted his life. With her strong personality, and her genius, Madame Dudevant attracted and held the composer with a powerful fascination. That dread disease consumption was now ravishing Chopin's constitution, which had always been delicate and sensitive, at best. Madame Dudevant accompanied him to Majorca, and under her care, in the southern sunshine of this island, the composer's health improved. Finally, however, in 1847, a quarrel and rupture occurred between the two, which doubtless hastened the culmination of his fatal malady. Chopin declared that all the cords that bound him to life were broken.

After rallying from another attack of illness, Chopin went to London, partly to get away from Paris, which he said could never be anything to him again, and partly to escape the political convulsions of Continental Europe in 1848. In the English metropolis, he was en-



thusiastically received in the most exclusive circles. The excitement of the London season, into which he rushed without regard to his health, and the exposure of a colder climate during a journey into Scotland, hastened the final onslaught of his disease.

Chopin returned to London, and, weak as he was, played at the ball given in aid of his banished countrymen; this proved to be his last public appearance. He went back to France, and during the term of life left to him was lovingly attended by his pupil, Gutman, his sister Louise, and the Countess Potocki, one of his distinguished friends. He died October 17, 1849. All Paris took part in his funeral. The services were held in the Madeleine, and the music which accompanied them was his own *Funeral March*, and Mozart's *Requiem*. The body was borne to the tomb by six distinguished men including Meyerbeer, and the painter Delacroix. Chopin was buried between the graves of Bellini and Cherubini.

Chopin's compositions are unequaled in their adaptation to the character of the pianoforte. He was not skillful in applying classical forms like the sonata, and he cared little for the learned development of fugues. His larger works, therefore, such as his concertos, and sonatas, contain passages of great beauty, but do not show him at his best. His mastery appears in his smaller works; his polonaises, mazurkas, nocturnes, and waltzes. The waltz had been raised from the level of a mere dance tune, by Schubert in his *Valses Sentimentales* and his *Valses Nobles*, and by Weber in his *Invitation à la Danse*, but Chopin was the first to invest dance music with an art form. His compositions of this class are not intended to serve as dance music, but they are complete poems, portraying the various sentiments and emotions produced in the mind of the dancer.

Chopin is the first among emotional composers. His music is in the highest degree poetical, and he is unsurpassed in the expression of the delicate, the dreamy, the wistful, the passionately tender, and the pathetic.

## GLUCK

CHRISTOPHER WILLIBALD GLUCK, generally known as the Chevalier, or Ritter, von Gluck, was born July 2, 1714, at Weidenwang, in Bavaria. His parents, in spite of their limited means, contrived to give to their children an excellent education, far above the average of the time. In his twelfth year, he entered the Jesuit college at Komotau, and at the age of eighteen entered the University at Prague, where his studies were soon cut short by the necessity of earning his

own livelihood by means of his music. Gradually young Gluck attracted the notice of the Bohemian nobility. When, drawn by the musical reputation of Vienna, and by the better opportunities for study there afforded, he went thither at the age of twenty-two, his father's former master, Prince Lobkowitz, received him at his palace and allowed him a salary which enabled him to take up the study of the theory of music. In 1740 he was commissioned to write an opera for the court at Milan. His subject was chosen for him, the *Artaserse* of the librettist Metastasio. In spite of the somewhat sneering attitude which the public adopted toward the young German composer, the opera was a triumphant success, and Gluck was summoned from one Italian city to another to direct productions of the *Artaserse*.

A journey to England in 1745 proved a milestone in Gluck's career. Händel's majestic oratorios made a deep impression upon him, and during a short trip to Paris, he was struck by the musical declamation and recitative which was peculiar to French opera. A new light then dawned upon him as to the real mission of music and its relation to drama, and ideas of reform began to shape themselves in his mind. He worked out a theory of dramatic composition which marked an epoch in the history of opera, and which can be summed up in the statement that music in opera should represent the ideas expressed by the poet, and that the orchestral accompaniment should not only support the voices, but should also add color to the picture.

In 1746, the composer returned to Germany, and he thenceforth made his home in Vienna, where his great social talents, no less than his fame as a composer and his abilities as a performer, made him a favorite in all circles. In 1751, the Empress Maria Theresa appointed him court chapel-master and the Pope bestowed upon him the decoration of the Order of the Golden Spur, whence arises Gluck's title, Chevalier or Ritter. In 1761, Gluck produced a very successful ballet, *Don Juan*, which is interesting as the forerunner of Mozart's immortal *Don Giovanni*.

Up to 1762, there was no indication in his works of the approaching change in style. The defects and inconsistencies of the opera of the day were obvious and distasteful to him, yet he had not found the opportunity to break from existing traditions. He was constantly hampered by the character of "Metastasio's" libretti, which, though of the highest merit of their kind, were lyric in their nature, rather than true dramas. Gluck had discussed this subject with Raniero Calzabigi, a councilor in the department of finance. Himself a poet, Calzabigi had long been conscious of the defects which Gluck saw, and was rejoiced to find that the distinguished composer's views coincided with his own. He agreed to prepare a libretto which would



enable Gluck to embody these views and to bring them before the public. Accordingly he wrote the libretto of *Orpheus and Eurydice*. In the music to this opera, Gluck departed entirely from his previous style. It was performed at Vienna in 1762, and although both text and music presented strange surprises to the public, so long used to the conventional mode of dramatic composition, the power, beauty, and truthfulness of the work appealed to all, and won universal admiration. *Alceste*, performed at Vienna, in 1767, more than fulfilled the promise of *Orpheus*. In the latter, there are a few concessions to popular taste; in *Alceste* there is no shadow of turning from the composer's theories. The great opera was not fully appreciated at first, but after a few presentations, admiration grew into enthusiasm. In 1769, *Alceste* was published, with a dedicatory letter to the grand duke of Tuscany, in which the composer announced to the world the principles of operatic composition which he had reasoned out, and which he had so successfully tested.

Although his operas, based upon the new principles, had proved so successful in Vienna, Gluck did not feel sure that he had established his system beyond further dispute, and he believed that the best way to accomplish this would be to secure a hearing from the stage of the royal opera house at Paris. In the face of many difficulties, and in spite of cabals and intrigues against the German master, *Iphigénie en Aulide* was performed there in 1774. The Parisian public was at once divided into two portions, the adherents of the old style of opera, and the converts to Gluck's doctrines. It soon became evident, however, from the unprecedented interest that was taken in the rehearsals of the opera, that the composer was growing in popular favor. The Italian party now set up Piccinni, a man of decided talent, in opposition to Gluck. The controversy raged more fiercely than ever, and the musical war of the Gluckists and Piccinnists is unique in the history of music. In 1777, *Armide* was produced, but it did not meet with the success its composer had anticipated, although it gradually rose in favor, and is by many considered to be the composer's finest work. Others place it second only to *Iphigénie en Tauride*. This latter opera was presented in Paris in 1779. It was received with intense enthusiasm, and all acknowledged it to be a masterpiece. The Gluckists were triumphant, and Piccinni himself admitted the genius and superiority of his rival.

In 1783, the composer had a stroke of apoplexy, from the effect of which he suffered for years, until his death in 1787. He was buried at Vienna, where a fine monument has been erected to his memory. Gluck has been called the "Eighteenth century Wagner," for, like Wagner, he waged his war of reform, not only through his

music, but by means of pamphlets, treatises, and prefaces to his published scores. He exercised a deep and far-reaching influence over his contemporaries and successors, which indeed, has not yet been exhausted. Mozart, Beethoven, Cherubini, and Wagner himself, all give evidence of the debt they owe to the poet-musician, Gluck.

## GOUNOD

CHARLES FRANÇOIS GOUNOD was born in Paris, June 17, 1818. Both of his parents possessed highly refined, artistic tastes. His father, a painter and engraver of talent, died when Charles was five years old, and to his mother, who was a distinguished pianist, Gounod attributed all that he achieved in art. In his autobiography, which is a tribute of filial love and admiration, he says: "If I have worked any good, by word or deed, during my life, I owe it to my mother, and to her, I give the praise." From her, Gounod received his first musical education.

Already a proficient pianist, Gounod took a thorough course in the classics at the *Lycée St. Louis*, receiving the degree of Bachelor of Letters. He considered that there were three events in his childhood which determined his career. These were the hearing of Weber's *Der Freischütz*, when he was seven years old, of Rossini's *Othello*, when he was thirteen, and of Mozart's *Don Giovanni*, at fourteen. These events he called the "Three Shocks" that brought to consciousness his musical being. Madame Gounod did not consent that he should follow music as a profession until she was convinced that his gifts were of a sufficiently high order. She asked the opinion of the teacher, Reicha, who replied: "I think, my dear lady, that it is no use trying to stop him."

Accordingly, after finishing his academic course, the young Gounod, at the age of eighteen, entered the Paris conservatory. The following year, his cantata, *Marie Stuart and Rizzio*, won the second prize of the Institute of France. In 1839, his cantata, *Fernand*, took the first prize, the "Grand Prix de Rome," and he was thereby enabled to spend three years in Rome and six months in Vienna. Gounod returned to Paris at the age of twenty-five, a finished musician, and received the humble appointment of organist and chapel-master at the church of the Foreign Missions, the church of the parish in which his mother lived. He at this time had thoughts of giving up a musical career in order to enter the church, and for two years, with that step in view, he pursued a course in theology. So generally was it



expected that he would take holy orders, that he was called "Abbe Gounod." At last he realized that it would be impossible for him to live without his art, and once more entered the world. To this experience, he owed scholastic attainments and a love of reading rarely possessed by modern musicians.

Gounod was irresistibly attracted to operatic composition, but he had no opportunity for a beginning in this direction until the performance in London of his *Messe Solennelle* won such high commendation from both the English and French press that the composer was commissioned to write for the Grand Opera. In 1851, his first opera, *Sapho*, was produced, but it was not a popular success.

In 1852, Gounod was appointed conductor of the "Orphéon," the united male singing societies and vocal schools of Paris. He held this position for eight years, and the experience he gained in the possibilities of the voice, and in the various effects to be derived from bodies of voices, proved valuable to him in his operatic work. Two more operas failed, but in 1859, in the composer's forty-first year, *Faust* was produced at the Theatre Lyrique, and though not immediately successful in Paris, it soon placed Gounod in the front rank of living composers. It has achieved a world-wide success, unprecedented in the history of opera, and remains to-day the most popular of modern operas.

In 1867, *Romeo et Juliette* was produced with great success, and though it has never been as popular with the public as has *Faust*, it is thought by some connoisseurs to be his masterpiece. In 1870, during the Franco-Prussian War, Gounod removed to London. Here he lived a retired life, though he appeared several times in public with the Philharmonic Society and at the Crystal Palace. Returning to Paris, the composer produced some operas now little known. The last years of his life were devoted to sacred composition. In 1882, was performed the now well-known *Redemption*, and in 1885, *Mors et Vita*. Gounod contributed to various Paris journals, and published a book, *The Don Juan of Mozart*. He was elected a member of the Institute in 1866, and was a commander of the Legion of Honor. He married the daughter of Herr Zimmerman, the celebrated theologian and orator. His last act as a musician was to play the Requiem of the *Mors*, and three days later he died,—Oct. 18, 1893.

Gounod injected into the veins of French music a seriousness, a depth, and an imaginative power, which prove his indebtedness to the spirit of German music, and to German models. In spite of some contrary opinions, *Faust* is generally conceded to be his masterpiece. The theme has tempted many composers,—Schumann, Liszt, Wagner, Berlioz, and others,—with varying success. But Gounod's treatment is the most poetic and dramatic of them all. Except Beethoven's

*Fidelio*, it is said, there is no other opera containing so little weak music. It is characterized by fertility and freshness of melody, by masterly form, power and color of orchestration, and by dramatic vigor, a combination of qualities which does not exist in the same degree in the work of any of his contemporaries.

## GRIEG

EDVARD HAGERUP GRIEG is the foremost and representative musician of the Scandinavian countries, and one of the most interesting composers of the present day. He was born at Bergen, Norway, in 1843. At the age of six he received instruction on the piano from his mother, an exceptionally gifted woman and a skillful pianist.

At the age of fifteen, he accompanied his father on a journey through Norway, and so deeply did the grandeur and beauty of the scenery impress him that he determined to devote his life to art. Grieg has been more fortunate than many of his predecessors in the field of music, in winning fame and appreciation during his lifetime.

His countrymen are proud of him, and since 1874 the Norwegian government has granted him an annual pension of 1,600 crowns, which, with the income derived from his works, has enabled him to devote all his time and strength to composition.

Grieg has found a wider acceptance beyond the borders of his native Norway than any Scandinavian composer before him. He brought into the music of the world a "characteristic note" and created a tone atmosphere. His employment or imitation of national themes and folksongs imparts to his music a peculiar charm, at once poetic and picturesque. Not only does he employ the form of the Scandinavian folksong, but he is thoroughly imbued with its spirit. His harmonies are bold and daring, and his fund of melody as inexhaustible as Schubert's. The most marked characteristic of his music is its brilliant and effective local color. The life of the people, the rugged grandeur of the scenery; the weird mystery, the grotesque humor, and the tender grace of the elves and gnomes with which the legends of the country have peopled the mountains,—all are reproduced in Grieg's music. He has been called the "musician of elves and gnomes."

Grieg is intensely national in feeling, a patriot and a humanitarian. He has been called "the soul of a nation," and Von Bulow named him "the Chopin of the North," for his compositions express to his countrymen the free, loyal, glowing spirit of the North, as Chopin's music tells of the sorrows of Poland.



## HANDEL

WHILE Bach was making his constant struggle against poverty, and, from the retirement of his quiet life, was giving to the world the works which so strongly influenced the subsequent history of music, his brother in art, George Friedrich Händel (as it is written in German) was gaining and losing fortunes, and producing masterpieces, in a different field of music and from a different sphere of life. The lives of the two masters cover almost exactly the same period, for they were born in the same year, 1685, and died but a few years apart. Händel was born February 23, a month earlier than his great contemporary, but in the history of musical development, he comes after Bach, because Bach stands between the old school and the new, representing the culmination of the one and the foundation of the other, while Händel belongs to a comparatively modern epoch.

Like Bach, Händel was a Thuringian, his native place being Halle, but he was not, like Bach, of a musical family, a fact which operated greatly to his disadvantage; for his father was ambitious to have his son distinguish himself in the law. With this object in view, the elder Händel sought to check the boy's inclination toward music, which very early showed itself, and to prohibit all music practice. But as in the case of Bach and the forbidden manuscripts, genius was not to be baffled. The little musician, at the age of six, found the spinet which his father had hidden in the attic, and there, with his mother's connivance, continued to practise, often late at night, without his father's knowledge. And thus, without instruction, he taught himself to play.

When the boy was seven years old, his father had occasion to visit Weissenfels, where another son was in the service of the duke. When he had driven a considerable distance from home, he discovered George "hanging on behind" the carriage. It was too late to send him back, so he took the little fellow with him to his destination. While there, the future composer of *The Messiah* managed to slip into the ducal chapel, where he played upon the organ. The music was overheard by the duke, who recognized the child's great gift, and persuaded his father to bestow upon him a musical education, and to allow him to follow the career for which he was manifestly intended. The little fellow was accordingly placed under the instruction of Zachau, the organist of the Halle cathedral. At the age of ten, Händel had composed six sonatas for two oboes and bass, and his sacred motets had been sung in the Halle cathedral. At the age of eleven, his teacher confessed that the pupil knew more than himself, and advised that

he be sent to Berlin to continue his studies. In 1696, Händel's father took him to the Prussian capital, where his talents were immediately recognized. He was remarkable at this time as an improviser on the harpsichord. In fact, his wonderful oratorios were but great improvisations, so rapidly were they written. He became, also, the greatest organist of his time, with the exception of Bach.

In 1704 the composer produced his first notable work, the *Good Friday Passion* cantata, and the following year his first dramatic work, the opera, *Almira*, which was an immediate success. Three other operas followed. By economical living, he had saved enough to pay for a long-desired trip to Italy and thither he went in 1707. He visited Florence, Venice, Rome, and Naples, and spent three years in Italy—years which were among the happiest of his life. He produced a number of operas during his stay in Italy, which were popular at the time; but he is not remembered for his Italian compositions, though they contain much that is good.

Upon his return to Germany, Händel was honored with an appointment by the Elector of Hanover, who granted him leave of absence to visit England. He was immediately employed to produce an opera and wrote *Rinaldo*, which became at once immensely popular. Some of its airs are still well known. The composer returned to his duties in Hanover, but in 1712 obtained permission for a second visit to England. This time the attractions of London proved too strong for him, and he did not go back to his royal master. From this time Händel was an Englishman. The great works by which he is known everywhere, the oratorios, are essentially English in spirit, and are works of English art. He occupies in the music of England the place that Milton does in her literature, and he is the exponent in music of the religious sentiment of the English people.

In 1717 Händel accepted an appointment from the duke of Chandos, at whose magnificent abode, called "Cannons," he resided for three years. Here he composed his celebrated twelve anthems, which in many respects, may be considered the forerunners of the oratorios. For twenty-five years after his arrival in England, Händel devoted himself to writing and conducting operas. For a time he was brilliantly successful; then his popularity waned, in spite of heroic efforts on his part to prevent it, and opera after opera failed.

At length his genius found its true path and followed it. In 1738, he wrote *Saul*, which brought him deserved success, but not a permanent one, for when, in the following April, he produced the masterpiece of his masterpieces, *Israel in Egypt*, it proved a flat failure. So also did other great works which were composed in those



years of his great productivity, 1738-41, for instance the music to Dryden's *St. Cecilia's Day*, and that to Milton's *L'Allegro* and *Il Penseroso*.

It remained for Ireland to recognize the genius to which fashionable London had been blind. In 1741, by invitation of prominent Irish people, Händel went to Dublin. Here the hall in which his works were given—the works to which London had refused to listen—was crowded to suffocation. The composer, encouraged by this public appreciation, determined to bring out a work that he had not yet presented to an English audience. In the preceding year he had written his great *Messiah*, and on April 13, 1742, he offered it to the judgment of the people of Dublin. His confidence was not misplaced. The audience was raised to the highest pitch of enthusiasm by its grand arias and its glorious choruses. It was the proudest event, the crowning glory, of the composer's life.

From this triumph began a change in Händel's fortunes. Prosperity and affluence gradually returned to him, and his wonderful powers remained in full strength. The production of *The Messiah* was followed by many other oratorios. While writing *Jeptha*, Händel was attacked by the disease which resulted in blindness. The cunning of his fingers, however, did not desert him with his eyesight. He still held congregations spellbound by his wonderful improvising on the organ, and was ever ready to conduct musical performances in behalf of charities. Händel died on Good Friday, April 14, 1759, and lies in the poet's corner of Westminster Abbey, among others of England's greatest.

Händel is now known principally by his oratorios, of which the most familiar are *The Messiah*, *Israel in Egypt*, *Saul*, *Samson*, *Judas Maccabæus*, *Hercules*, and *Alexander's Feast*. *The Messiah* has always been the most popular and the best loved, though critics consider *Israel in Egypt* his masterpiece of oratorios, which places it at the head of all sacred compositions. His *Te Deums* are always enjoyed by lovers of good music. The Dettingen *Te Deum* is probably the greatest piece of martial music ever composed.

The characteristics of Händel's music are grandeur and simplicity. His compositions are conceived on a majestic scale, his ideas are clear and definite, and the means employed in carrying them out are simple and direct. His expression of pathos, in which he had wonderful power, is with a grave seriousness far removed from sentimentality. As a writer of vocal, and above all of choral, music, Händel was supreme. His compositions of this class are unapproachable. He was able to extract wonderful results from a body of voices by artfully simple means. As descriptive chorals, the grand chains of choruses in *Israel* and in *Solomon* are matchless.

In writing *The Messiah*, Händel believed himself inspired. "I did think," he said, "I did see all heaven before me, and the great God Himself." During the rendering of the "Hallelujah" chorus, when *The Messiah* was first produced in London, the king, and all of the audience, overcome with emotion, rose and remained standing till it was finished. This act originated a custom which has continued to the present day. The *Israel in Egypt* is more epic than dramatic in character. It is a story of a great epoch in the nation's history, told by means of choruses and solos. The choruses show Händel in his greatest power. The orchestration is wonderful in its imitative and its suggestive effect. *Saul* is the most dramatic of the oratorios, but it is rarely heard now, only its "Dead March" being familiar to the public. From *Judas Maccabæus* we get the familiar "See the Conquering Hero Comes."

Händel was a master in every branch of his art. He was a most rapid composer, the *Messiah* having been written in twenty-three days; *Israel* in twenty-seven; *Saul* in two months and four days; so that they were practically, as has been said, great improvisations. Such rapidity of composition could only have been accomplished by great labor, and through his wonderful power of concentration.

As befitted the composer of *The Messiah*, Händel was a man of integrity, honor, and independence. He was blessed with a strong sense of humor and much keen wit. He had, however, a violent temper, and indulged occasionally in fits of passion; but he was, withal, kind at heart and generous. He never married, and was therefore able to give largely of his time and his money to charity.

Beethoven considered Händel the greatest composer who ever lived, and said he "would kneel bareheaded before his tomb." Bach was exceedingly anxious to meet his famous contemporary, and once made an effort to do so, when Händel visited Halle, but he was unsuccessful; and the two great composers never met.

## HAYDN

FRANZ JOSEPH HAYDN was born in the Austrian village of Rohrau, March 31, 1732. His father was a cartwright, and his mother had been a domestic servant; yet, humble as was their station, they were possessed of musical talent which was to blossom into genius in their son. We are told that their favorite recreation was practising together, Anne Marie singing and Matthias Haydn accompanying her on the harp, while the little Joseph pretended to play on a mock



violin. A relative, who was a choir-master and school teacher, discovered the boy's talent for music, through the correctness of the time he kept in these family concerts, and through the zest with which he took part in the songs. He took him to Hamburg when he was six years old, to use him as a choir-boy and to educate him. Two years later, a choir-master from Vienna noticed the little musician, and engaged him to sing in his choir; in return for this service, Joseph received a home and education, especially musical instruction.

By diligent practice, Haydn's beautiful voice improved until he became leading soprano in the choir. He learned to play on a number of instruments, but he was taught nothing of the theoretical principles of music. His education, both musical and otherwise, he had to acquire as best he could in the intervals of his duties as chorister. The boy made a number of ambitious attempts at writing music while he was still untaught in composition, and when these efforts were laughed at by his master, undismayed, he tried again. While in this position, Haydn's body was as poorly fed as his mind; and his life was a hard one, lightened only by the irrepressible sense of humor which characterizes so many of his compositions.

Harder years, however, were to come. At the age of seventeen, the boy's voice failed, and his master, on the watch for the first pretext for dismissing him, took advantage of some boyish escapade, and without notice, turned him out on the streets, on a cold winter night, without a penny and without a friend. The next ten or twelve years, was a period of penury and privation, during which he was at times able to earn scarcely enough to keep him alive. Unlike Händel, and many others of the masters, his early efforts at composition do not disclose the genius that ripened later, but they were of benefit in enabling him to become familiar with the various orchestral instruments, and with their possibilities of combination.

Meanwhile, with the help of treatises on the subject, and of six sonatas of Emanuel Bach, which he had managed to procure, Haydn was studying and struggling to acquire the principles of musical form and construction. The poet Metastasio at length became interested in the young musician, secured the daughter of the Spanish ambassador as his pupil, and introduced him to Porpora, probably the greatest teacher of vocal music that the world has ever known; who allowed Haydn to accompany his pupils in their singing lessons.

Brighter days were now at hand. Haydn's compositions began to attract notice. He found friends in several noblemen who commissioned him to compose for them, and who brought to him a number of well-paying pupils. Then he was engaged by Count Morzin to conduct his private orchestra, a position which gave to the young musi-

cian an opportunity for orchestral composition. The result was a large number of beautiful string quartets and a symphony, all of which widened his now rapidly growing reputation. In 1760, Haydn was recommended by Count Morzin to Prince Esterhazy, a wealthy nobleman and liberal patron of music, by whom he was engaged as choir-master and orchestra conductor. He remained in the service of the Esterhazy family for thirty years, during which time the fame of his beautiful music was spreading far and wide. Musicians everywhere recognized Haydn as their master. Mozart became his pupil, and between them sprang up a deep friendship that continued until the younger composer's premature death. Mozart, in playful affection, used to call his teacher "Papa Haydn," a name which others took up, and which has clung to him ever since.

Haydn made two visits to England, one in 1791 and another in 1794, each time remaining eighteen months, and enjoying an uninterrupted series of successes and triumphs. He was feasted and fêted everywhere. The royal family showered attentions upon him, and England could not do enough for her distinguished guest. He here produced some of the greatest fruits of his genius. Foremost among them are his twelve grand orchestral symphonies, known as the *English Symphonies*.

Haydn was sixty-three years old when he left England the second time. Yet he was still to compose works which were to raise him higher than ever in popular fame. He had been present in London at a performance of Händel's *Messiah*, and during the "Hallelujah Chorus," overcome with emotion, he wept like a child, and cried, "Händel is master of us all." From that moment he was possessed with an ambition to write an oratorio, and soon afterward began the work. He spent two years upon it, because, as he said, he "wanted it to last a long time," and the result was the *Creation*. The oratorio was produced in 1798, and met with the brilliant success which, unlike that of so many composers, was the unvarying fortune of Haydn's works, and which eclipsed even that of his previous achievements.

Haydn now began to show the feebleness of age, but, in spite of his infirmities, the people honored him more and more. On March 27, 1808, Haydn's seventy-sixth birthday, there was a crowning tribute of honor to the venerable composer in the form of a production of the *Creation* which had never before been equaled, in the presence of such an audience as had never been seen in Vienna. The Viennese nobility vied with one another in making what proved to be the master's last public appearance his greatest triumph. As Haydn was wheeled in a chair into the theater, the whole audience



arose. A princess of the Esterhazy house sat by his side, while other ladies of the highest rank looked to his comfort, and threw their costly wraps about his feet lest he take cold. It was a proud moment for the old master. But at the thrilling change from the minor to the major key which accompanies the words "Let there be light," there was such a tumultuous outburst of applause that the old man could not restrain his emotion, and pointing upward, he is said to have exclaimed: "It all came from heaven." Then he had to be borne to his carriage. He never afterward left his house, and in the following spring he died, May 31, 1809.

In the history of the development of music, Haydn stands apart. He did not pick up the thread where it was dropped by any predecessor, carry it to fuller maturity, and then pass it on to others. He brought to completion the branch of his art which his own great genius originated, and no successor has advanced its development beyond the point where he left it. He stands isolated upon his own lofty pedestal, bearing no logical relation to those who preceded nor to those who followed him. Haydn, however, was the normal product of previous musical development. He took up the musical forms which the Bachs had used; and then he passed them on to Mozart and to Beethoven, whose best work was but the expression of the grander conceptions of their genius, in musical forms which Haydn had already elaborated and adapted.

Haydn was a pioneer in modern orchestral music, and is therefore called the "father of the orchestra." He gained his first ideas of musical construction from Emanuel Bach, who echoed the principles of the great Bach, his father. But for the forms of musical expression which he has worked out from these principles he is also known as "the father of the sonata, symphony, and string quartet," and for these forms Beethoven, Mozart, and all who came after, are indebted to him. He left to the world a surprising number of works, both instrumental and vocal, the latter including many operas and songs. His music is characterized by dainty grace, flowing melody, and delightful humor. The broadest examples of this last quality are the *Farewell*, the *Toy*, and the *Surprise* symphonies.

Probably no other composer has been more uniformly successful, or more universally appreciated, during his lifetime than has the author of the *Creation*, and surely none other has been personally more loved, honored, and revered, by rich and poor, high and low, artist and amateur, than "Papa Haydn."

## MENDELSSOHN

BACH, Händel, Haydn, Mozart, and Beethoven, are universally accorded the highest place on the composers' roll of honor. It has been said that if a sixth name were to be added to the list, it would be that of Mendelssohn. As to whether he is justly entitled to this exalted rank, critical opinion has undergone repeated changes. There was a time when, especially in England, Mendelssohn was unhesitatingly classed with these greatest of composers; later, a reaction took place and he was as much depreciated as he had formerly been extolled. Of recent years, a second reaction has set in, which has secured for his work a fairer, and a more dispassionate, judgment than it has ever received before. The final decision seems to be that he ranks very near but not among these five great names. He may be called a Tennyson, but not a Shakespeare, of musical art.

Mendelssohn was, of all the composers, the most favored by fortune. Born and reared in wealth, he never knew the poverty and the privation that was at one time or another the hard lot of all his predecessors. His family was highly cultured, and he grew up in an intellectual and an artistic atmosphere, such as Mozart, in a lesser degree, enjoyed, but which Beethoven so sadly missed. His mother was a superior woman, an accomplished musician and linguist, and his father an intellectual man of great practical judgment. They realized the inestimable advantage, in any profession, of a broad culture, and insisted that the boy should acquire a sound general education, before he should devote himself to any one art. When the bent of his talent became unmistakably apparent, he received every advantage which money could procure to prepare him for that work for which he was so richly endowed by nature. Mendelssohn was, moreover, blessed with great grace and charm of manner, with a handsome face and figure, and a genial, sunny disposition which won for him a host of friends. To crown all, he possessed a balance of character, fair-mindedness, unprejudiced judgment, and common sense, which are rare in a man of genius, and which saved him from the ill effects that so often accompany riches and success.

Felix Mendelssohn-Bartholdy was born in Hamburg, February 3, 1809. He was the grandson of a German Jew, Moses Mendelssohn, a distinguished scholar and philosopher. The composer's father, Abraham Mendelssohn, who was a wealthy banker, accepted Christianity under the influence of his wife's family, and assumed their name, Bartholdy. Hence the composer's double name, though he is generally known as Mendelssohn.



Felix was a musical prodigy, like Mozart. He was one of four musically gifted children, and, as in the case of "Nannerl" and Wolfgang Mozart, his mother discovered in the course of her music lessons to the talented Fanny, that her brother was even more richly endowed than she.

When Felix was two years old, Hamburg fell into the hands of the French, and the Mendelssohn family fled to Berlin, where its members thenceforth resided, and where their home became the meeting place of the most eminent musical, literary, and scientific Germans of the day. The children formed the center of a group of musicians who met on Sunday mornings in the Mendelssohn drawing-room, to play over Felix's compositions, for Mendelssohn, like Mozart, began composing at a very early age. Felix, standing upon a stool, so that his small person might be seen, was conductor of this orchestra. Fanny presided at the piano, Paul played the violoncello, and Rebekah sang.

Mendelssohn was soon placed under the best instructors of the pianoforte, and of composition, and in both branches he made surprisingly rapid progress. In addition to the keenest intellect, and the command of a marvelous memory, he possessed a facility of finger, which made all the combinations of keyed instruments easy to him. His parents, however, in spite of their pride in his wonderful talent for music, took care that he should acquire a liberal education, which included the classics, the modern languages, mathematics, and metaphysics, supplemented by extensive travel.

Mendelssohn first performed in public at the age of eight when he played Dussek's *Military* concerto. At twelve, his master in composition, Zelter, took him to Weimar to visit Goethe, to whom the young composer at once dedicated three pianoforte quartets, which he had just written, and which were his first published works. From this time dates, in spite of their disparity in years, a warm friendship and mutual admiration between the great poet and the great musician.

At the age of fifteen, the lad for a time received instruction from the composer Moscheles, who said in speaking of his lessons to Felix: "I never lost sight of the fact that I was sitting next to a master, not a pupil." The two became, and always remained, fast friends.

It seemed that the elder Mendelssohn was not yet satisfied to have his son devote himself to music as a profession. He, therefore, took him to Paris, in 1825, to obtain the judgment of Cherubini upon the boy's musical abilities, and finding the venerable composer's opinion the same as that voiced by the professors at Berlin, he had no further doubt as to Felix's true vocation. The same year, Mendelssohn's first and only published opera, *Camacho's Wedding*, was per-

formed in Berlin. The work was well received by the audience, but was so harshly treated by the critics, that from that time the composer entertained a prejudice against Berlin, and an aversion to writing for the stage.

When Felix was sixteen years old, his father purchased a large mansion containing apartments well suited to musical gatherings, and surrounded by a seven-acre park, wherein was a "garden house" capable of seating several hundred persons. In this garden house, especially in summer, "the Mendelssohn Matinéés" were held, and their fame spread abroad until it became an honor, eagerly sought, to be invited to them. The orchestra was extended to include the foremost musicians in Berlin, and among the guests were many of the most distinguished persons in Europe. The artist Hensel, who afterward married Fanny Mendelssohn, was accustomed to paint the portraits of the celebrities who were guests of the house. The result was several hundred faithful likenesses of famous men and women, including Weber, Paganini, Liszt, Gounod, Vernet, Kaulbach, Thorwaldsen, Rachel, Goethe, Heine, Humboldt, Hegel, Bunsen, and many others. Few musicians have enjoyed such social advantages as did Mendelssohn.

When Mendelssohn reached the age of eighteen, he had already composed three celebrated works, which are full of exquisite poetry and grace, and which contain touches of genius that gave promise of a richer maturity. These works were the *Overture to a Midsummer Night's Dream*, *The Calm of the Sea and a Prosperous Voyage*, and the *Octet in E Flat*.

The next two years were spent at the University of Berlin, where, as a diversion from a severe course of study, he wrote a metrical version, in German, of Terence's *Andria*, which shows another side of his artistic temperament.

Mendelssohn had early received a thorough training in the works of Bach, and had always entertained a profound appreciation, and admiration, for the old master. A choir had been formed to meet at his house to practise these works, and in 1829, a great public performance of the *St. Matthew Passion* was given under the young musician's baton.

In 1829, Mendelssohn visited England, where, although the trip was not intended as a professional tour, he appeared in public a number of times "with success," as he wrote, "beyond anything I could have dreamed." A journey through Scotland resulted in the *Scottish Symphony*, composed in 1843, of which the *scherso* is the most characteristically Scotch music ever written by a German, and the *Hebrides Overture*, in which the composer recorded the impressions produced upon him by the wild scenery of the islands of northwestern Scotland.



Toward the close of 1830, Mendelssohn started upon a tour of Italy, Switzerland, and France, including a prolonged stay in Rome. His letters, written at this time, which have been published, furnish a delightful account of his journey. They are like the man—scholarly, sparkling, and charming. Another talent which afforded him much pleasure on his journeys, was that for drawing, and his letters contain many sketches of artistic merit, of scenes that impressed his fancy.

Mendelssohn's sojourn in Italy was one of the happiest times of his singularly happy and sunny life. It was afterward commemorated, in 1833, by the *Italian Symphony*, one of his finest works. His musical version of Goethe's ballad, *Walpurgis Night*, was written during this stay.

Of the glories of Switzerland, by which his artistic nature was profoundly stirred, he wrote: "I thank God for having created so much that is beautiful." While at Paris he was greatly shocked by the death of his aged friend Goethe, and was himself brought near to death by the epidemic of cholera, which visited the city.

Mendelssohn next proceeded to London, where he received an enthusiastic welcome, such as few foreign artists have been accorded in England. Returning to Germany with commissions for three new works, which resulted in the *Trumpet Overture*, the *Italian Symphony*, before mentioned, and the aria *Infelice*, he made, at the urgent desire of his friends, an attempt to obtain the directorship of the vocal academy at Berlin. It was unsuccessful, and served only to deepen his resentment against his home city. It was the greatest defect of his fine character, that, accustomed as he was to appreciation and success, he would not brook opposition and disappointment. Partly on account of this intolerance of contradiction, and partly on account of the jealousies and the intrigues of other musicians, arose the dissensions which led him to resign, after a short time, the post of director of the singing academy at Düsseldorf, which he had accepted in 1833.

In 1835, the composer was appointed conductor of the celebrated *Gewandhaus* Concerts of Leipzig, and removed to that city, which was thenceforth closely associated with his name and his achievements. The same year came to him one of the few afflictions of his life, the death of his father.

The following year, the composer, then twenty-seven, produced at a music festival at Düsseldorf his great oratorio, *St. Paul*, which was at once appreciated, as it deserved.

Mendelssohn, at the age of twenty-eight, married Cecilia Jean-Renaud, of Frankfort, a "beautiful, gentle, and sensible" woman,

charming and unassuming, and to their singularly happy and congenial, domestic life, many of their friends have left testimony.

In 1840, Mendelssohn was commissioned to compose a work commemorating the fourth centennial of the invention of printing, in celebration of which a statue of Gutenberg was to be unveiled at Leipzig. The result was his noble *Hymn of Praise*, which like Beethoven's *Choral Symphony*, combines orchestral and choral parts. As was his custom with all of his works, he afterward revised and rewrote it, adding the famous passage, *Watchman, will the night soon pass?* The king of Saxony commanded the repetition of the *Hymn of Praise*, personally thanked the composer, and appointed him court chapel-master, while the University of Leipzig conferred upon him the degree of Doctor of Philosophy. The king of Prussia, in recognition of the composer's genius, bestowed upon him the Order of Merit, and in 1841, created for him the post of "General Superintendent of Sacred Music throughout the Kingdom," and director of concerts in Berlin, which Mendelssohn accepted on condition that he should still conduct the concerts at Leipzig.

About this time, overwork brought on an illness, his recovery from which was celebrated by the composition of the *Scotch Symphony*, before mentioned.

The year 1843, when the composer was thirty-four, saw the crowning of his efforts to bring about an appreciation of Bach, in the erection at Leipzig of a statue to his memory. With disinterested public spirit and devotion to his art, Mendelssohn, aided by the king of Saxony, secured in the same year, the establishment of the great musical conservatory of Leipzig. He took a most active part in the work of the academy, not only as a director, but in instructing the classes, and gave freely of his time, his strength, his experience, and his genius, for the welfare of the institution.

At the suggestion of his royal patron, the king of Prussia, Mendelssohn remodeled and elaborated his *Midsummer Night's Dream*, making it the music of the entire drama, wrote the music for the *Antigone* of Sophocles and the *Ædipus Colonus*, the overture to Victor Hugo's *Ruy Blas*, and the overture and musical setting of Racine's *Athalie*. His next step was the editing of Händel's *Israel in Egypt*, with the worthy determination of clearing the original score from the changes, and interpolations, of directors, and performers.

After another trip to England, Mendelssohn, in 1845, deciding to retire to private life, in order to devote himself to composition, resigned his office of Music Director at Berlin. He was engaged to write an oratorio for the festival at Birmingham. Suddenly, in the midst of this work, he resumed the directorship of the Leipzig con-



certs, and conducted a series of festivals at Liège, Aix-la-Chapelle, and Cologne. He returned to his work on his oratorio, and at Birmingham, in 1846, was produced with overwhelming success, the triumph of his life, the crown of his labors, the grand oratorio *Elijah*.

After the usual revision, this work was given during the following spring, in London, where its success exceeded that which it had met at Birmingham. The prince consort, Albert Edward, on this occasion wrote to the composer that he was the "Savior of the art from the service of Baal." Queen Victoria and the prince consort had always shown a warm appreciation of Mendelssohn's work. On this, his last visit, to England, they requested him to play for them privately, and her Majesty sang some of his songs to his accompaniment.

The public performances given during this trip proved to be his last. His health had for some time been failing under the stress of work which he had taken upon himself, in the tireless energy and in the restless craving for occupation that were characteristic of the man.

While in this condition, the composer received the news of the greatest grief his life had known, the death of his beloved sister Fanny. The two had been the closest confidants from their childhood, and the most perfect musical affinity, and sympathy, existed between them. When the bond was broken, it was almost a death-blow to the sensitive, affectionate brother. To escape from his sorrow, he plunged deep into work, and poured out his grief in the *Violin Quartet in F Minor*, which is a cry of suffering that would be painful but for its surpassing beauty. He worked at the oratorio of *Christus*, and an opera, *The Lorelei*, both of which were left unfinished, and he returned again to an old idea of writing music for Shakespeare's *Tempest*.

The *Night Song* (opus 71, No. 6), written on October 9, 1847, was the last work of the composer's pen. On the same day, while arranging for the performance of *Elijah*, he was stricken with an illness which developed into apoplexy, and he died November 4, 1847, at the age of thirty-eight years. Mendelssohn was the third of the great composers who did not reach the age of forty. The master was honored in death, as in life. The funeral ceremonies were elaborate, and impressive, and thousands followed the bier to the grave. Mendelssohn sleeps near that beloved sister, whose death so fatally affected him.

The truth and simplicity of his character, and "his fierce scorn of a lie," Mendelssohn carried into his music. "I take music in a very serious way," he wrote, "and I consider it inadmissible to compose anything I do not thoroughly feel."

Mendelssohn did not, like Schumann, occupy a position as a link in the chain of musical evolution, but his influence and popularity in Eng-

land were greater than those of any other musician after Händel. His music is characterized by the utmost finish and polish. It is charged with a lack of dramatic force, fire, and depth of feeling, and with a "fatal suavity" that prevents it from being truly great. This is perhaps due to the absence of adversity in his life. He could not portray the depths of emotion which he had never sounded. But he had a surpassing gift of modern melody, which he combined with the classical style of the masters, adhering strictly to the established forms of his art. He believed, however, that the aim of music was the giving of pleasure to the hearer, without any deep underlying meaning, such as Beethoven put into his works, and this aim his music accomplishes. He has been called "a master of daintiness," and in the graceful and delicate playfulness such as runs through his *Midsummer Night's Dream*, no other excels him. In this vein, he is fond of introducing fairies, goblins, and elves, not in a weird, grewsome aspect, but in their humorous and fanciful character. Delightful examples of this supernatural element are found in the *Midsummer Night's Dream*, and the *Walpurgis Night*.

Perhaps the most frequently heard of all Mendelssohn's music is the wedding march from *Midsummer Night's Dream*. Critics universally consider this march one of the finest and noblest ever written. It "sings the marriage joy of all the world." His overtures are masterpieces of their kind, full of poetic imagination and delicate feeling. The oratorios are imbued with the deep religious fervor of Bach and Händel. Of *St. Paul*, which is based upon the passion music of Bach, Moscheles said, "Its chief qualities are majesty, and noble simplicity, deep feeling, and an antique form." *Elijah*, which was for nine years in the composer's mind, follows the style of Händel, and holds with Haydn's *Creation* the next place to *The Messiah* in the affections of the people. It is the most dramatic of all oratorios and could be acted like an opera. Opera was, however, one form of composition which he scarcely touched.

Among Mendelssohn's chamber music, the best known is the collection of graceful and beautiful fancies known as *Songs without Words*. The composition of these piano songs, which were a form of music original with Mendelssohn, extends over almost his whole lifetime. The first book was published when the composer was twenty-one years of age.

Mendelssohn's songs follow, as a rule, the form created by Schubert. They are more carefully finished than those of the great lyric master, but are less broad, and effective, in treatment, and in many cases lack the warmth, the freshness, and the feeling, in short the perfect naturalness, of Schubert's. Many of them are, however, very beautiful.

Mendelssohn was a magnificent piano-player and a master of the organ. But it is not only as a composer and a performer that his name



will stand out in the history of music. For his earnest and successful endeavors to bring before the public the works of other masters which had been forgotten, or had never been appreciated, especially those of Bach, until they were known, and loved, as they deserved, Mendelssohn must ever have the gratitude of all who are interested in music and musical progress.

## MEYERBEER

**A**LTHOUGH German by birth, Meyerbeer was identified with French opera. He was born in Berlin, September 5, 1791. His name was originally Jacob Liebmann Beer, but at the death of a rich uncle named Meyer, who left the boy all of his property, the future composer's name was changed to Meyerbeer. Later, when he came under the Italian influence in music, he translated his first name, Jacob, into Giacomo, so that he is always known as Giacomo Meyerbeer. He belonged to a wealthy Jewish family, distinguished for love of letters, science, and art. His father held a prominent position in the financial and commercial world of Berlin, and the children grew up in a highly intellectual atmosphere.

Meyerbeer's musical ability began to manifest itself when he was four years old, and it was strongly encouraged by his elders. At the age of six, he was a brilliant performer in the private concerts of Berlin, and at nine years of age, he was considered one of the best pianists in the Prussian capital. In 1810, Meyerbeer was sent to Darmstadt, to receive instruction from the Abbé Vogler, the foremost teacher of the time in theory and composition. While here, he formed an intimate friendship with Weber which continued until the latter's death.

After two years of study, Meyerbeer set out with Vogler and his pupils upon a tour of Germany, during which he produced at Munich, under his master's auspices, his first opera, *Jephthah*.

Meyerbeer then went to Italy, and upon his arrival there, witnessed a performance of Rossini's *Tancredi*, then at the height of its success. Up to this time he had heard no Italian music, but now, he was carried away with enthusiasm for this new romantic school, as opposed to the old classic style in which he had been trained. He determined to adopt the melodious Italian style, and after a period of study, he composed, in rapid succession, a number of operas which established his fame in Italy though they were coldly received in Germany. After a tour of the Italian cities, in order to superintend

the production of his works, Meyerbeer went to Paris, and henceforth the French capital was his home.

In 1831, Meyerbeer produced *Robert le Diable*. The sensation which this work created was unprecedented in the history of the Parisian stage. The individuality displayed in its combination of Oriental gorgeousness, German philosophy, French vivacity, and Italian warmth and passion, were, from the nature of his previous works, entirely unlooked for. The *furor* which greeted the opera in Paris, was repeated all over Europe, though it was most popular in Germany and France. Meyerbeer, himself, directed its presentation in London, where Jenny Lind achieved her most brilliant triumphs by her impersonation of *Alice*. The opera has been translated into German, English Italian, Dutch, Russian, Polish, and Danish, and has been produced wherever opera is played. Its picturesque, pathetic, and supernatural elements appeal to all nations. *Robert, toi que j'aime*, the song of the half-mad Isabelle, is probably the most popular air that Meyerbeer ever wrote.

After the splendid success of *Robert le Diable*, Meyerbeer was engaged by the directors of the French opera to write the *Huguenots*, which was brought out in 1836. The opera failed to arouse immediately the enthusiasm produced by its predecessor, but in time it attained a higher place in the esteem of the people than that held by *Robert le Diable*, and it is now one of the stock pieces of all great opera houses. After its performance in the Prussian capital, King Frederick William IV. created for the composer the office of General Director of Music in Prussia.

*Le Prophets*, produced in 1849, fails to reach the standard of the *Huguenots*. In 1859 the composer wrote the comic opera *Dinorah*, which was performed in Paris and in London, and in the same year he finished his last work, *L'Africaine*. Meyerbeer never saw this opera performed. In the midst of preparations for its production in Paris, he died, in 1864, at the age of seventy years. He had received many honors, among them, membership in the Berlin Academy of Fine Arts, and in the French institute; also the Orders of Leopold, the Legion of Honor, and the Southern Cross.

Meyerbeer possessed great dramatic power, and was a master of the resources of the orchestra, but he was too anxious for immediate approval and applause to live up to his own ideals of art. He wrote down to his public, instead of striving to draw the people up to a higher taste. He dominated French opera for many years, and his works are frequently heard to-day. Like his fellow-pupil, Weber, he exercised a noticeable influence upon modern orchestration



## MOZART

THERE is no more interesting character in the history of music than Mozart, and no more pathetic story in fiction than that of his life and of his untimely death. The marvelous genius of Mozart manifested itself at an incredibly early age, and his brilliant successes, at a time when most children are learning their letters, gave bright promise of a glorious career. This seems but the irony of fate, intended to make more bitter the tragedy of his manhood,—the struggle against poverty, the disappointment, the defeat, the hope deferred, and finally, the disease and the physical suffering, until, worn out by the fight, he was cut off in the very prime of his genius, and in the midst of his work. His life presents a painful contrast to the unvarying success of his dearly loved friend Haydn; its nearest parallel is the life of Schubert.

Leopold Mozart, of Salzburg, Austria, was a musician of considerable reputation,—composer, teacher, and conductor of orchestra to the archbishop of Salzburg. His two children, Marianne and Wolfgang,—the latter born January 27, 1756, early showed a gift for music, which, in the boy, soon proved to be a wonderful precocity. Their father, in the course of his instruction to the daughter of seven years, discovered to his joy that the talent of his four-year-old son was even greater than hers. The little Wolfgang would listen intently to his sister's playing, and then reach up to the keyboard and try to imitate what he had heard.

At the age of three, the little musician amused himself by picking out chords on the harpsichord; at four, he could play minuets, each of which he learned in half an hour, correctly, and with expression; and at five years, he composed several minuets, and a piano concerto. His father discovered, too, that without instruction, he was entirely at home in playing the violin.

This precocity was not merely the fancy of fond parents, nor was it the premature development of an infant phenomenon which would wear itself out in childhood and produce no lasting achievements. It was the bursting forth of the flame of genius that was burning in his soul. In everything else he was a child, and fond of childish fun, though of a highly endowed, delicate, and sensitive nature, and with a deep earnestness, and a seriousness, when at his music, that gave rise to apprehension lest he should not live to reach maturity.

Leopold Mozart, realizing the stir such a prodigy would cause in the musical world, and hoping to reap therefrom the means to give his son an education and to cultivate his wonderful powers, started on a concert tour with his two children, when Wolfgang was six, and "Nannerl," as he called his sister, was nine. At Vienna, the children

were warmly received at court. They played before the Empress Maria Theresa, and became playmates of the little princess, Marie Antoinette. The empress would lift the small Mozart to her lap and kiss him, and the emperor delighted to test in various ways the astonishing acuteness of his ear. But he passed brilliantly through every test, and the pleased monarch called him the "Little Sorcerer." Such premature display of the children, together with the petting and the feasting they received, might have resulted disastrously for them but for their father's grave and steady character, his stern adherence to principle, and his strictness in enforcing their education.

The following year, the three made another triumphant tour. This time they went to Paris, where they were warmly welcomed by their former playmate, Marie Antoinette, now queen of France, to whom Mozart dedicated his first published composition, a set of sonatas written there at the age of seven.

From Paris, the children were taken to England, where they were received with the same astonishment and admiration that had greeted them elsewhere, and where Wolfgang wrote, and played, his first symphony, as well as sonatas, and other compositions. A member of the Royal Society, who doubted the genuineness of the boy's reputed achievements, put him through a severe examination, and then recorded in the papers of the society his entire satisfaction as to the truth of all that had been said concerning the wonderful child.

Haweis, a biographer of the composers, says that "at the age of twelve Mozart could not find his equal on the harpsichord, and the professors of Europe stood aghast at one who improvised fugues on a given theme, and then took a ride a-cock-horse on his father's stick." Holland, southern France, and Switzerland, were visited with similar success, before the travelers, crowned with laurels and loaded with costly gifts, returned to Salzburg.

The next year was spent in the study of the German, and the Italian, composers, and of the Latin language as it is used in church services.

The archbishop of Salzburg, who employed the services of the elder Mozart, appointed the young Mozart his concert-master, though the small salary attached to the office was cut off for four years. The archbishop was a churlish man, who seemed to bear toward the Mozarts an ill-will which he took no pains to conceal. He made their position in his household as menial and as humiliating as possible, and to his and to his successor's refusal to recognize the genius which others saw in the young composer, and to his hindrance of the many efforts made by the boy to secure an appointment which would allow him to pursue his art untrammelled by anxiety as to his daily bread, are largely due the privations, misfortunes, and disappointments of Mozart's life.



In 1769, father and son went to Italy, whither all musicians went in those days, to finish their education and if possible to establish a reputation. They remained there two years, the proudest and the happiest of young Mozart's career. Everywhere he was greeted as a master, and treated as a prince. Mantua, Venice, Verona, Bologna, Padua, and Florence, showered their highest honors upon him. At Rome, after once hearing in the Sistine chapel the famous *Miserere* of Allegri, which the singers were forbidden to take home, or to copy, Mozart wrote it out from memory, and after hearing it again, made a few corrections and had it perfect. For this wonderful feat, the Pope, instead of being displeased, conferred upon the boy the cross of the Order of the Golden Spur.

Mozart had already written, besides much instrumental music, a mass, an oratorio, an opera in the Italian style, and a German opera; but in Milan was the beginning of his real career as a composer, when he was commissioned to write an opera for the Christmas festivities there. The production of this work was the most glorious event of his life, as regards personal success. A boy of fourteen, amid storms of applause, and cries of "Long live the little master!" he conducted, in the rendition of his own music, the largest orchestra in Europe. The Milanese said: "It is music from the stars."

The travelers returned to Salzburg, but were immediately summoned back to Milan to compose a serenata for the marriage of the archduke, the production of which was a similar triumph. A hurried return to write another serenata for the installation of the new archbishop, was followed by another visit to Milan, and the composition of an oratorio and an opera. When all this had been accomplished, Mozart was but sixteen years old.

But "a prophet is not without honor save in his own country." It soon became evident that he could expect no appointment from the archbishop. Though in Italy he had received commissions which were given only to the greatest masters, his efforts to obtain a position at even the most trifling salary—he asked but \$150 a year—in Vienna, Munich, Mannheim, and other cities, were fruitless.

Mozart had gained much honor but little money by his tours, and in 1777 it became necessary for him to start on another journey, this time accompanied by his mother, since their means were too limited, and his father's frequent absences had made his own position too precarious, for him to leave again. The letters that passed between the two Mozarts at this time, are full of fatherly care and solicitude on the one side, and of filial respect and devotion, mingled with the fun and pleasantries in which the younger delighted, on the other. The winter was spent at Mannheim, where, though the composer was disappointed, as usual, in

securing a position, he was kept busy giving concerts and lessons. Here he met, and fell in love with, Aloysia Weber, a young singer whom he greatly aided in her studies, and before leaving for Paris in the spring, he became engaged to her.

At Paris, Mozart worked hard at both composing and teaching, but he was not happy, for he liked neither the place, the people, nor their manner of life, and he was not in sympathy with their music. At this time, too, he suffered a grievous loss, at Paris, in 1778, in the death of his devoted mother, who had cared for him so lovingly during his journeyings. He returned home in the hope of a speedy marriage with Aloysia Weber, and it was another severe blow to his affectionate and loyal heart to find that the young woman had changed her mind, and would have nothing to do with him.

During the following year and a half at Salzburg, without regular employment, Mozart wrote, besides many masses, and vespers, *König Thomas* and *Zuide*. In 1781, he was summoned to Munich, to write an opera for the carnival, the result being *Idomeneo, König von Creta*, which was a great advance on his previous operas. Shortly after this, the archbishop of Salzburg, in whose service the two Mozarts still were, went to Vienna, and commanded the attendance of the young composer. The latter was delighted with the city, and considered it "the best place in the world for one of his profession"; but the archbishop, although he knew that Mozart had no means, persisted in keeping his appointment a merely honorary one, while it prevented him from accepting any other position. Finally, unable to bear longer the archbishop's treatment, after some stormy scenes between them, this service, by mutual consent, was terminated.

In the autumn of this year, Mozart was publishing his sonatas by subscription, was writing an opera of which he had high expectations, had as much teaching as he could attend to, and many concert engagements. Meanwhile, he had again come in contact with the Weber family, and had fallen in love with Constance, a younger sister of his former fiancée. In his opera, *Die Entführung (The Scraglio)*, performed in July, 1782, the heroine bears her name.

The elder Mozart was greatly opposed to the prospective marriage as his letters show, and the younger tried by every means but with little success to reconcile him. Mozart and Constance Weber were married, in August, 1782, when the former was twenty-six, and the latter eighteen, years of age. On the day following the marriage, came the father's reluctant consent, but the old, affectionate relations between father and son were never the same afterward. As to whether his marriage was a fortunate step or otherwise for Mozart is a debated question. Some say that his wife was everything that could be desired, a helpmeet in every sense,



except for her poor health, which was a heavy drain upon his small resources; others that she was selfish, a poor manager, indifferent to his work, and that she valued his genius only in proportion to the returns it brought in. But whichever may be true, certain it is that Mozart loved her devotedly, and found in her no fault.

Now began a greater struggle than ever to earn the necessities of life, and the strain was telling upon Mozart's health. Now, also, began the most splendid, the most fertile, period of his genius. From 1782 to 1791 he composed his great works, *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*, besides symphonies and sonatas, and finally the immortal *Requiem*. The last nine years of Mozart's life have been compared to a torch burning out rapidly in the wind.

In 1785, he wrote his six famous sonatas dedicated to his beloved friend, Haydn. The next year he produced *The Marriage of Figaro*. At this time, he was enduring much persecution from professional rivals in Vienna, and from the party that was endeavoring to drive out German opera and German composers, in favor of the Italian. But in spite of their efforts to decry his work, *Figaro* was a triumph. The composer's financial condition, however, was such as to allow him little joy in his success.

Mozart was now commissioned to write an opera to be produced in Prague, and while he was engaged on *Don Giovanni*, in response thereto, his father, the old Kapell-Meister, died, deeply lamented by his son. *Don Giovanni* was produced in Prague in Mozart's thirty-first year, and was enthusiastically received. The position of court musician, which Gluck had held, was vacant at this time, and Mozart managed to secure it, though the salary was cut down to a third of what it had been. And yet, in his loyalty to the Austrian emperor, he refused a good offer from the king of Prussia, which would have enabled him to live in comfort. Within six weeks, in 1788, Mozart wrote the symphony in C major, called the *Jupiter Symphony*, and those in G minor and E flat, respectively. They are considered by many critics "the grandest, most impassionate, and loveliest works in instrumental music."

Mozart now started through northeastern Germany, on a musical tour which proved financially a failure; and when Joseph II. died, the composer did not meet with the new emperor's favor and was deprived of even the small benefits of his court position.

At the beginning of the last year of Mozart's short life, Haydn went to England, whither it was arranged Mozart should follow him. But the forebodings occasioned by the younger composer's overtaxed energies and his failing health were too well justified and the friends never met again. This last year of Mozart's life was the most fruitful of all, seeing as it did the composition of three great works, *Titus*, *The*

*Magic Flute*, and the *Requiem*. With all his distress, *The Magic Flute* was written gratis, to aid another poor musician.

At this time came, from a stranger who would not reveal his name, a mysterious summons to write a requiem. Mozart threw himself heart and soul into the work, and because of the undermined state of his health, and through the consequent depression of spirit, he conceived a morbid fancy that the summons came from a messenger of Death, and that he was writing his own funeral song. The mystery was solved after his death, when it was found that the unknown stranger was the servant of Count Walsegg, who wished to palm off the composition as his own, and therefore preserved such secrecy.

The production of *The Magic Flute*, in September, 1791, was the last gleam of brightness in the master's life. It was received with the greatest enthusiasm, from the overture to the final chorus.

Meanwhile, Mozart had secured a good appointment which he had long sought, that of organist in the cathedral of St. Stephan, and managers besieged his door with handfuls of gold, summoning him to compose something for them—but it was too late! He lay with swollen limbs, and a burning head, waiting another summons. He was seized in November with what proved to be his last illness, but still he worked upon the *Requiem*, and the conviction that it was for himself grew upon him. He realized that the end was near, and took great pains to impress upon his favorite pupil, Süßmayr, the manner in which he wished the work to be finished. When he had completed a portion, he liked to hear it sung, and on the day before his death, he asked several friends who were present to sing the *Requiem*. He, himself, carried one part, until, at the *Lacremosa*, he burst into tears and fell back upon his pillow. The next day, December 5, 1791, at the age of thirty-five years, passed away one of the few who may be called the greatest musical geniuses the world has ever known. Mozart's last act was to try to indicate to Süßmayr a peculiar effect of kettledrums, which he wished introduced in the *Requiem*.

The next day, the simplest of funeral services were held over the body. It was a cold, stormy day, and of the few friends who were present at the church, not one followed the coffin to the graveyard. The body was buried in the common burial ground of the poor, in a grave with two paupers. The place was not marked, and no one now knows where the bones of the master lie.

Mozart's private character was attacked, and slandered, in his time, but the most searching investigations have proved it free from any stain except that of improvidence, and too great generosity. Owing to the circumstances under which the *Requiem* was written, there was for some time after its author's death, a controversy as to who had really com-



posed it. The truth of the matter is that Mozart conceived the general outline and wrote the greater part of it, while Süßmayr received his master's instruction for the working out of those passages which he wrote.

Mozart's music has been compared, because of its perfect balance and its wide human sympathy, to Raphael's paintings, and to Shakespeare's dramas. Many musicians excel in some one branch of their art, yet are subject to limitations in the general development of their gift, but Mozart was a master in all lines. He was a master of harmony, and of melody, and his music is at once grand and sweet, full of dignity, and simplicity. His music is sometimes described as being "too simple," but it is the simplicity of an art so great that it appears to be not art but higher nature; it is simple because it contains little matter—it is all soul. Like his namesake, Wolfgang Goethe, he often expresses the highest and the noblest thoughts in the simplest and the most unpretentious language. His fund of melody was equaled only by that of Haydn.

Mozart was not a reformer in music. His mission was not to create new forms of art, but to advance, and to develop those already established. He followed Haydn in the composition of the symphony and of the sonata, but gave them a finer treatment than their creator had done; he took up the theories of Gluck in opera, but carried them to far greater heights than Gluck ever reached; and he is considered by all, except the followers of the later Wagnerian school, the greatest master of the operatic art that ever lived. He was, however, the founder of the instrumental concerto, in which form of music even Beethoven did not surpass him.

Mozart also founded the romantic opera, of which *Don Giovanni* is one of the finest examples ever written. *The Magic Flute* was the first genuine fairy opera. The mysterious touches in it are said to have been inspired by the mystic rites of the Masons, of which fraternity Mozart was an enthusiastic member, and it is said to embody the Masonic conception of the brotherhood of man.

The three great symphonies, the "E flat," the *Jupiter*, and the "G minor," are masterpieces, equal to Haydn's finest, and almost worthy to rank with Beethoven's immortal nine. The G minor symphony is the tenderest and daintiest of all his instrumental compositions. By the creation of the *Requiem* he became the founder of all modern music of the Catholic church.

As an example of Mozart's wonderful versatility may be mentioned his instrumentation of Händel's *Messiah* for the modern orchestra, which he accomplished in a style so closely following Händel's own that it seems a part of the original composition and adds greatly to its beauty.

The contrast of Mozart's music and life is that of light and shade. In his life, he knew little but suffering, but in his music, his art rises above it, and breathes only an ideal happiness. It has been prettily said: "He is not the musician of what we are, but of what we dream of being, and of what we shall be in the hereafter."

## SCHUBERT

IN LICHENTHAL, a suburb of Vienna, stands a house bearing a small marble tablet which informs the passer-by that here, on January 31, 1797, was born the greatest of song writers, Franz Peter Schubert. Schubert was one of a family of nineteen children, most of whom inherited musical talent in varying degree from their father, a very poor but musically-inclined schoolmaster of the village.

Franz's musical ability as a child was extraordinary, and in many respects as wonderful as that of Mozart or Mendelssohn, but, unfortunately, he had not the means and opportunities allotted to them, for the cultivation and development of his gifts. He was, probably, the poorest of all the composers. He was not only poor, but exceedingly homely in appearance, and moreover nearsighted. Two good gifts however were bestowed upon him,—a sweet voice, and, as Beethoven said of him, "a spark of the divine fire."

Until his voice gained him admission to the parish choir—the director of which soon recognized his genius—Schubert's instruction in music was conducted by his father. At the age of eleven, Franz became a chorister in the imperial chapel and was admitted to the school attached thereto. This school supplied the only educational advantage he ever had; but he neglected everything else for music, and even in music, he applied himself to nothing which he could not accomplish without effort.

In spite of his negligence in study, however, at the age of thirteen, he was not only a good performer upon the piano, the violin, and other instruments, but he composed works including overtures, symphonies, and quartets. At the age of sixteen, his change of voice made the young composer useless in the choir, and he was obliged to leave the school. He returned to his home and assisted his father in his scholastic duties.

Schubert's genius, while not complete and universal like that of Mozart and Beethoven, was in its own range, as rich and as free as theirs, and quite as spontaneous. His songs seem to form themselves unbidden, and to come to him as a flash of inspiration; and the only effort that



he appeared to put forth in composing was that required to actually write them down. In his short life of thirty-one years, Schubert produced more than six hundred songs,—besides many that are known to have been lost,—symphonies, quartets, sonatas, masses, cantatas, and other compositions, making a list such as few great masters, in two or three times his years of labor, have executed. Once, in a single day, he wrote seven songs; in another, four. Schubert's carelessness in composition was as marked as was his rapidity. He made few corrections in his manuscripts, and frequently forgot his songs as soon as they were written.

In his lyric composition, Schubert seems to have made no discriminating choice of themes. Any poem of lyrical form that came to his notice, was sufficient to start his wonderful flow of song. Without effort, his mind seemed to form the air and its accompaniment, as he read, and the result was a musical setting which could not be surpassed, whether the subject was some matchless lyric of Goethe, of Schiller, or of Shakespeare, or merely some poem of small merit. In this way came into being, in his eighteenth year, one of his greatest compositions, if not indeed his masterpiece, the magnificent setting of Goethe's *Erlking*, which he "dashed off," almost as it is to-day, in only the time necessary for the mechanical writing.

The composer left his father's house to live with a bachelor friend, a poet named Schober. Around these two men gathered a little *coterie* of congenial associates, who led a Bohemian life of good fellowship, in which all things were common property. Schubert, with his genial, companionable nature, was the leading spirit of the social and musical gatherings of this band of friends, which therefore went by the name of "Schubertiades."

In 1818, the composer was induced somewhat against his will to accept the post of music-teacher to the two daughters of Count Esterhazy, a descendant of the Esterhazy who was so generous a patron of music in Haydn's time. When the family left Vienna for the summer, they took him with them to their castle among the Styrian hills of Hungary, and there his happiest days were passed. The music-master grew very fond of the Princess Caroline, the younger daughter of eleven years, and many pretty stories are told of this supposed attachment, but they prove by their conflicting statements their slight foundation on truth.

Schubert's ambition was in the line of operatic composition, and he began early to write operas. Few of them were publicly performed, and none attained any success. He made two unsuccessful attempts to secure appointments in Vienna. The master of the imperial chapel had never even heard of Schubert, so little was the composer known beyond

his own circle of friends. He was too modest and too retiring to push himself into recognition in the music world, and when the singers among his friends tried to bring him into notice by singing his songs, the public applauded, but seemed to give the credit to the singer rather than to the awkward and unprepossessing young man in spectacles who wrote the songs. Absolutely incapable of managing his business affairs, he was the easy prey of publishers, and thus lost the benefit of such demand for his compositions as existed during his lifetime. Thus, in obscure poverty, passed the life of the great song writer.

Beethoven was the idol of the young composer, who said, enthusiastically: "Who can hope to do anything after Beethoven?" and the old master, studying on his deathbed the works of the other, said: "Surely a divine spark dwells in Schubert." In the last year of his life, 1828, Schubert wrote his greatest instrumental work, the symphony in C. The work met with no appreciation, and was lost to the world until Schumann discovered it many years afterward, buried in dust and oblivion, and sent it to Mendelssohn, who produced it in Leipzig.

Schubert now felt the deficiency in his musical education, and resolved with manly purpose to remedy his fault. Almost the last act of his life was to arrange with the celebrated Sechter for a course of lessons in counterpoint, which, however, he was destined never to begin. After an illness of three weeks, in poverty, and alone except for a devoted brother who went to him upon hearing of his condition, Schubert died, on November 19, 1828. The epitaph upon his tomb by the poet *Grillparzer* is appropriate and just: —

"Music buried here  
A rich possession, and yet fairer hopes."

When Schubert died, Vienna awoke to his genius; and now the whole civilized world recognizes him as the absolute master of lyric composition. He created the "art-song," in which the melody and the accompaniment unite to reflect the meaning of the words. In this style, he has many imitators but no equals.

The song, *Who Is Sylvia?* the words of which are Shakespeare's, is pronounced one of the most perfectly finished lyrics ever written, and the setting to the same poet's *Hark, Hark, the Lark*, is surpassingly beautiful. In the *Erlking*, the impression of the headlong flight of father and child through the storm and the night, the roar of the wind, the terror of the child, the entreaties of the *Erlking*, the anxiety of the father, and the final tragic stillness of the moment when he finds the boy dead in his arms, are given with dramatic power and vividness, that no mere reading of the poem could afford. Goethe never appreciated this, nor any other of the exquisite settings to his poems, and failed even to



acknowledge the receipt of a number of them which the composer sent to him.

Schubert's genius was essentially lyric. Not one of his fourteen operas was successful; and his instrumental compositions, while full of a wild, weird, romantic beauty which has been styled "Schubertian," show his lack of constructive power—the power of welding the parts into an artistic, perfect whole. Yet the symphony in C was considered by Mendelssohn and by Schumann the finest orchestral composition, after those of Beethoven, ever written, and it shows more care in composition than was bestowed on any of his works. The *Unfinished Symphony* is generally considered the most characteristic and "Schubertian" of all the composer's symphonies.

## SCHUMANN

ROBERT SCHUMANN was born at Zwickau, in Saxony, June 8, 1810. His father, a publisher and bookseller of comfortable means, had some literary taste, which manifested itself in the son in an inclination, in his early years, to write blood-curdling plays that were acted by his playfellows, under his direction. Robert received a school education in his native town, and at the same time, some instruction in music.

His father died when Robert was sixteen years of age, and his mother decided upon the law as her son's vocation; and he, not having as yet felt the call of music, assented to her desire. Accordingly he went to Leipzig. Here, besides his legal studies at the University, he took up piano practice under the instruction of Wieck, a teacher of note, whose daughter Clara was possessed of a remarkable talent for the piano.

Schumann at this time refused to study the theory of music, contending that the true inspiration would guide one clear of any serious faults in composition. He afterward changed this opinion and, like Schubert, repented his early neglect of the study of harmony and counterpoint.

The young musician had already been composing for several years, and during his residence in Leipzig, he acquired a considerable reputation as a pianist. From Leipzig he went to Heidelberg, still pursuing his legal studies.

Finally, in 1830, Schumann recognized his true vocation, and he resolved to give up the law and to devote himself to his art. He wrote to

his mother, stating the case plainly, and asked her consent. She referred the decision to Wieck, who unhesitatingly predicted Schumann's success in the musical profession, and thus his career was settled.

Schumann, however, still denied the advantage of musical theory, and concentrated all his energies upon piano study. Not satisfied with his progress, he endeavored to find a "royal road" to his goal. He constructed a mechanical device for strengthening the fourth finger, with the result of crippling first the finger and finally the entire hand. He was therefore obliged to abandon his ambition to become a great pianist, a fact which is scarcely to be regretted by the world since it caused him to devote himself to composition. The neglected theory studies were now earnestly taken up, and the young musician's progress was rapid. About this time, the death of his sister from hypochondria, a disease which was hereditary in the family, brought upon him a fit of melancholy that for a time threatened his reason.

Schumann now plunged deeply into work, and at twenty-four he had founded a musical journal, the influence of which was to be felt all over Europe. Music in Germany, as the result of the imitation of the great masters by those who attempted to follow in their footsteps, was hardening into a mere shell of classical forms, and theoretical rules, without sentiment or soul. Schumann became the center of a circle of young radicals who in 1834 took up arms against this "chapel-master music," as it was called, and who raised the banner of *Die Neue Zeitschrift für Musik*, a journal which was for ten years edited by Schumann.

About this time, the young reformer found himself in love with Clara Wieck, the daughter of his early instructor. Fraulein Wieck was now one of the most brilliant pianists in Europe, a thorough artist and one who understood Schumann and his music, and who earnestly sympathized with, and supported his aims. These young people were in every way suited to each other, and the affection was mutual; her father, however, considered the young musician's means of livelihood too uncertain, and refused his consent to the marriage.

Schumann, therefore, went bravely to work to earn the right to claim his bride. He went to Vienna, where, though he found little appreciation or encouragement, he discovered and gave to the world the score, dusty, and unknown, of Schubert's greatest symphony. He also gave a series of lectures at a college, and was honored with the title of Doctor.

In 1839, having won enough of reputation, and a sufficient income, to justify the step, he entered suit for the hand of Clara Wieck, according to a law of Saxony, which provided redress for young lovers against unreasonable opposition of parents. Being successful in his suit, the two were married in 1840. It was an ideally happy union.



For a time, Schumann was a co-worker with Mendelssohn at the new Conservatory in Leipzig, where he taught composition; he was also active in conducting, and in musical criticism.

During a concert tour in Russia, with his gifted wife, the signs of the terrible mental disease which he had inherited, again appeared in fits of depression and in gloomy foreboding. Always diffident and retiring among strangers, Schumann now grew more and more silent and self-absorbed, even among his friends. In 1844, on account of ill health, he removed to Dresden, where during his five years' residence, he organized a choral union, which still exists, and which bears his name. He was appointed in 1850, Musical Director at Düsseldorf. The change, and the life amidst the beauties of the Rhine, seemed to benefit him for a time.

But even a career which seemed to be as felicitous as that of Mendelssohn's, could not escape its tragedy, and that of Schumann's life was now at hand. The dreaded malady came on apace. He heard the note *A* constantly humming in his ears; and he thought he was haunted by the spirits of the great masters. Conducting was impossible, and Schumann resigned his post. A concert tour through Holland, which was brilliantly successful, roused him for a time from his melancholy, but it was not to be permanently shaken off.

A rational moment now intervened, and with it came the awful consciousness to Schumann that he was going crazy. In a frenzy of terror and desperation, he tried to drown himself in the Rhine, but was rescued by a passing boatman. His mind gave way altogether, and he was sent to an asylum near Bonn. Here he lingered for two years, shut away from his friends, and died July 29, 1856.

Schumann had a poet's temperament and was one of the most poetic of musicians. His works, like those of Bach, do not appeal to the popular taste. They must be studied to be understood. His songs are considered by many to be his finest compositions. He entered so thoroughly into the spirit of the words he set in music, that he could express all the shades of meaning which the poet put into them.

Almost as important as his compositions, was his literary work as founder and editor of the *Neue Zeitschrift für Musik*. He became the most influential musical critic in Europe, and the leader in the successful crusade against the cold formalism of the "chapel-master music," and in the introduction of romanticism in music.

Schumann's influence as an art critic was an important factor in bringing about an appreciation of Schubert in Germany, and it was he who first secured recognition for Chopin. He introduced Brahms to the world, in an article entitled "New Paths," finding in that composer's music much that was in harmony with his own nature.

Schumann's peculiar genius was understood and appreciated during his lifetime by few except his talented wife, and after his death it became her noble mission to interpret his music to the world. As a result of her playing of his music, the generation after his death began to recognize in Schumann a master of a new style of music, whose works are full of beauty, poetry, and soul.

## SPONTINI

THERE was another composer who, like Cherubini, rose far above the French composers of his time, and both are equaled by the more popular Rossini only in his *Barber of Seville* and *William Tell*.

Gasparo Luigi Pacifico Spontini was born at the little Italian hamlet of Majolati, in 1778. His father, though occupying a humble position in life, entertained high ambitions for his children. He planned to educate Gasparo for the church, and for that purpose sent him, in opposition to the boy's natural inclination for music, to his uncle, a priest at Jesi. His uncle finally recognized the child's unusual talent, and saw the futility of resisting his bent. At the age of thirteen, therefore, he was sent to the conservatory, La Pieta, at Naples, where he gained a reputation by his interpolations in the operas of the earlier masters. In 1796, the director of the Argentine Theater, at Rome, persuaded Spontini to leave the conservatory secretly, to come to Rome to write an opera for his theater. The work which resulted was so pronounced a success that the young composer's flight from the conservatory was forgiven through the influence of Piccinni, whose favorite pupil he then became.

Spontini wrote several operas for Rome, Florence, and Naples, which brought him an invitation to Palermo. Here he formed an unfortunate attachment for an Italian princess, which, together with the disturbed condition of Italy, led him to go to Paris, in 1803. He took with him several operas, written in the style of the Neapolitan school, which were not successful. The reception of his first French opera, *Julie*, was scarcely more gratifying. The second, *La Petite Maison*, had a stormy production. On account of the success gained by Italian opera composers in Paris, to the disadvantage of French musicians, dissatisfaction had long been brewing among both the musicians and the public. When *La Petite Maison* appeared, with its libretto of doubtful character, the public was displeased; and when one of the singers treated with contempt the signs of disapproval, a small riot ensued. The audi-



ence rushed upon the orchestra, swarmed upon the stage, and engaged in a wholesale destruction of the stage properties, until soldiers and police restored order.

The one-act opera, *Milton*, and a new arrangement of the previous failure, *Julie*, marked the beginning of Spontini's rise to popularity. Yet the bitter feeling against the foreign composer had by no means disappeared, and in 1807, an oratorio written by him was hissed so furiously by the young musicians of Paris that the performance had to be stopped. The fact that he had shortly before this been appointed court composer, by the Empress Josephine, had not tended to allay the jealousy of the foreign musician.

Spontini's triumph, however, was now at hand. He was commissioned by Josephine to write a cantata to celebrate the victory at Austerlitz. The performance of this work at Paris brought the composer into the favor of the emperor, who ordered his opera, *Vestale*, the score of which had previously been sent to the empress, to be produced at the Grand Opera House, regardless of the opposition of both directors and singers. Spontini's enemies planned to interrupt the performance of the opera, as they had that of the oratorio, by hissing, laughing, snoring, and by every variety of unseemly noise. They even came with night-caps in their pockets, to put on at the end of the second act. But the overture alone sufficed to make them abandon their plans, and each succeeding number increased enthusiasm, where there had been derision. The fame of Spontini was now established in Paris beyond question. He received ten thousand francs from Napoleon, and the same sum was awarded to him by the directors of the *Conservatoire*, as the prize which was bestowed every ten years upon the composer of the best grand opera.

Napoleon, in pursuance of his policy of endeavoring by every means at his command to gain the sympathy of the French for his contemplated Spanish campaign, now requested the master to write an opera on the subject *Ferdinand Cortez*. The failure of the campaign before the opera was produced, caused a revulsion of feeling in the emperor's mind toward the subject, and he issued a decree forbidding its performance.

Spontini's third grand opera, *Olympia*, presented in Paris, in 1819, was not as successful as its predecessors. Napoleon had been overthrown and was exiled to St. Helena. France was enjoying peace, and the heroic nature of Spontini's opera, which reflected the sentiments of the period of the empire, now awakened no responsive chord in the hearts of the people. The composer, therefore, was glad to accept an invitation to Berlin, and an appointment as court composer, and conductor of the Royal Opera, by Frederick William III. of Prussia, who had heard Spontini's opera when the allies entered Paris.

The composer repaired to Berlin in 1819. The king gave him almost absolute control of the Royal Opera House and its productions. He began his career as conductor, in 1820, with his own opera, *Ferdinand Cortez*, and soon demonstrated that his abilities in that line were as great as his power of composition.

The reception accorded to Spontini in Berlin gave promise of a brilliant future for him there. His *Cortez* and *Vestale* aroused a most gratifying enthusiasm. The *Olympia*, which had called forth such lukewarm applause in Paris, evoked a remarkable ovation for the composer. At the close of the performance, he was almost buried under flowers and eulogistic verses, showered upon him by the audience.

A similar reception met his *Nourmahal*, in 1822. But the composer's decline from public favor was almost as rapid as his rise. It began with the opera *Alcidor*, written in 1824, by command of the king, to celebrate the marriage of the Crown Prince with Elizabeth of Bavaria. *Agnes von Hohenstauffen* also was coldly received, in 1829. While these operas are by no means equal to the three Paris operas, *Vestale*, *Cortez*, and *Olympia*, it was not this fact that brought about the disaffection of the Berlin public toward Spontini. From the time he assumed the conductorship of the Royal Opera, he used the power granted to him by the king, to keep his own works in the foreground, and to exclude those of all German masters except Gluck and Mozart. This course could not fail to touch the quick of natural pride, and to cause the opposition which rose against him.

The dissension between the court and the majority of the aristocracy, who formed Spontini's supporters, and the party in favor of German music, which consisted of the people, began in 1821, when Weber's *Der Freischütz* was produced. The national character of this opera appealed to the people, and it was an overwhelming success. Spontini's vanity was wounded, and his discrimination against German music became more and more pronounced. Feeling between the two parties grew more bitter, until finally the most influential critic of Berlin claimed to have doubts that Spontini was the creator of *Vestale* and *Cortez*, since he had been able to produce nothing equal to them in Berlin. Spontini brought action for libel against the journalist; who was sentenced to fourteen days' imprisonment. This, in the eyes of the people, made him a martyr to the German cause and did not lessen the opposition to the Italian.

When William IV. ascended the throne, he appointed a commission to arbitrate the quarrel. Spontini now declared that the "sacred promise of two Prussian kings would be violated" if the decision was against him. This declaration was regarded as contempt of a commission appointed by the king, and after an investigation, Spontini was sentenced



to nine months' imprisonment; the king, however, excused the man out of respect for the artist, and pardoned him. His Majesty dispossessed him of his office, but allowed him to retain his full income and his titles, with permission to write for the Royal Opera House, and to conduct his own operas.

Spontini, however, felt that it was impossible to remain in Berlin under such circumstances, and he gave up all engagements. He left Berlin in 1842 and returned to Paris, where he found the field occupied by Rossini and Meyerbeer. The public paid no attention to their once popular composer, whose breast was covered with orders and decorations received from kings and emperors, and it seemed as though he had outlived his career.

But fate had a final triumph in store for him. Germany had forgiven and forgotten the controversy Spontini had caused, and a revival of his three great operas took place. Spontini, himself, was invited to Dresden in 1844, to conduct his operas, and three years later, he conducted parts of both *Vestale* and *Olympia* at the Rhenish Musical Festival, before an audience of thousands, amid storms of applause.

The master now longed to visit his native Italy, and his last days were spent at his birthplace, Majolati. To the inhabitants of this place, he made a liberal bequest out of the large fortune he had amassed. The memory of his first triumph, *Vestale*, occupied his thoughts in his last moments, and the name of this great opera is said to have been the last word on his lips. He died at Majolati, in 1851.

Spontini was the father of the grand opera. He first infused into music the heroic spirit characteristic of his time, and created a style of opera that has had many followers. The noble and the heroic are the chief elements of his works, and he represented great tragic conflicts with wonderful effect. His style was founded on the methods of Gluck and Mozart, whose works were his musical creed. He was the first to produce *Don Giovanni* in Paris.

Berlioz never spoke but with praise of *Vestale*, and he always mentioned its composer with admiration and reverence. Wagner wrote of him: "With Spontini, an important and precious art period has gone to its grave. Let us bend low, and with reverence, before the grave of the creator of *Vestale*, *Cortez*, and *Olympia*."

## TSCHAIKOVSKY

PETER ILITCH TSCHAIKOVSKY was born in 1840, in Wotkinsk, a small town in the mining region of the Ural district in Russia. At the age of twenty-two he entered the St. Petersburg conservatory. His life was that of the simple, thoughtful, earnest disciple of art, and was passed in St. Petersburg, Italy, and Switzerland. In the spring of 1891, he came to New York to conduct the performance of some of his works at the dedication of the Carnegie Music Hall. He visited a number of cities in the United States, and wherever he went he was most warmly received. His last public appearance was in 1893, when he conducted the performance of some of his own works at Oxford, England. He died of cholera in St. Petersburg, in 1893.

Tschaikovsky is the most distinguished representative of the Russian school of music, and one of the most original and powerful of modern composers. He drew extensively upon the Russian folk-songs for themes, made frequent use of the time and rhythm of Russian dances, and occasionally introduced the quaint harmonic sequences peculiar to the music of the Russian church.

This composer is so recent in musical history that it is difficult to measure the artistic value of his work, but the vigor of his intellect and the sincerity of his art cannot be questioned.

## VERDI

FORTUNIO GUISEPPE FRANCESCO VERDI was born October 11, 1813, in Roncole, Italy. He was of humble extraction, the son of a country innkeeper. That the child early showed musical ability is attested by the fact that when he was seven years old his father bought him a spinet; and further, by the fact that when the spinet needed repairs, the work was done gratis by a tuner of the village, to show his pleasure in Verdi's progress upon the instrument. This spinet the composer preserved until his death.

For a year Verdi received instruction from the village organist, who, at the end of that time, confessed that he could teach his gifted pupil no more. At the age of ten, he succeeded to the post of organist, which he held for seven years, at a salary that amounted to \$7.50 a year, with additional fees for marriages, baptisms, and funerals. At about the time that he received this appointment, Verdi began to attend school at the



neighboring town of Busseto. After two years of schooling, he was given employment in the warehouse of his father's friend, Antonio Barezzi, a lover and a patron of music, who was able to give many musical advantages to young Verdi. He brought him to the notice of Provesi, the organist of the cathedral of Busseto, who for three years instructed him in music. In return for his lessons, Verdi copied music and performed whatever service he could for his teacher.

From the first, it was the young musician's ambition to compose operas. Further preparation for a musical career was necessary, however, and the boy had no money. Barezzi came to his assistance and sent him, in 1831, to the conservatory at Milan. Verdi was examined by the authorities of the institution, and, incredible as it may seem, was refused admission by Basili, the director, on the ground of "a lack of musical talent!" After this disappointment, Verdi put himself under Lavigna, a celebrated teacher at Milan, who became his first real instructor in the intricacies of composition, especially in the line of operatic work.

In 1833, when Verdi was twenty years of age, he was summoned back to Busseto to succeed his old instructor, Provesi, who had just died. He thus became conductor of the Philharmonic Society, and organist. Three years later, he married Margarita Barezzi, the daughter of his friend and patron. After two years more at Busseto, he determined to try his fortune in Milan, whither he removed in 1838, with his wife and two children. A hard struggle now ensued, and success came slowly. The composer was about to return to Busseto in despair, when he made the acquaintance of Merelli, manager of the famous *Theatre La Scala*, who accepted and produced, in 1839, his first opera, *Oberto conte de San Bonifacio*. It was at once successful, and Merelli entered into a contract with the composer for three more operas. During the composition of the first, Verdi's wife and two children died in quick succession, and the work was an absolute failure. The composer, desolate and discouraged, determined to give up composition entirely. Merelli, however, with some difficulty persuaded him to continue. Two operas resulted which met with tremendous popular success, and made Verdi the most popular composer in Italy.

The production of *Rigoletto* in Venice, in 1851, ushered in the most brilliant period of Verdi's career, and marked the beginning of a new stage of development in his work. *Il Trovatore*, produced at Rome in 1853, and *La Traviata*, presented in Venice in the same year, established his fame as the most popular living composer. His reputation was now world-wide, and these three operas, from the time of their first production until the present, have had a popularity exceeding that of any three works by any other composer.

The third period of Verdi's development began with *Don Carlos*. Then came eleven years, from 1859 to 1870, in which he wrote no operas. The world had concluded that the composer was content to rest on his laurels, when he began an opera for the opening of a new theater at Cairo, in fulfilment of a commission from the khedive of Egypt. The result was *Aida*, produced at Cairo in 1871. The opera was received with a demonstration such as not even he had been honored with before, and its enormous success at Cairo was augmented at Milan in 1872.

In 1874, the composer, who had always been identified with opera, astonished the world with a religious work of great power and beauty, the *Mansoni Requiem*. In Italy it met with enthusiasm that amounted to furore, but its somewhat theatrical style prevented a similar reception in Germany and in England.

Again the composer went into retirement. But in 1887, in his seventy-fourth year, his great Shakespearean opera, *Othello*, was produced at Milan, amid tempestuous applause and with highest honors. In 1893, in his eightieth year, Verdi gave to the world a third surprise in his second Shakespearean opera, *Falstaff*, the production of which was one of the most remarkable events in the history of La Scala.

In 1893, Verdi received from the king of Italy the title Marchesi di Busseto. The last years of his life were spent in retirement in his home, "St. Agata." His death occurred January 27, 1901, and all Italy rendered homage at his funeral.

Critics have been severe in their judgment of Verdi, but he is now recognized as the greatest Italian operatic composer. The change from the shallow, false style of his earlier works, to the deep and earnest nature of his later productions, is recognized by the most rigid critics. Italy looks upon him as the founder of a new and higher school of Italian opera. He began by writing down to his public, but in the end, he drew the public up to the appreciation of a higher art.

## WAGNER

**W**ILHELM RICHARD WAGNER was born in Leipzig, May 22, 1813. His father, the clerk of the police court, died in the same year, and his mother married an actor and playwright named Geyer. There was an attempt to make a painter of the future great composer, but his lack of talent was a hopeless obstacle to success in this line. At the age of nine, he entered the *Kreuz-Schule* of Dresden, where he began the study of music, apparently as a mere accessory to his preparation for a university course. Progress in piano-playing was slow, how-



ever. And, indeed, Wagner himself wrote in later years: "Through my whole life I have never learned to play the piano." In these days, Wagner exhibited a tendency toward poetry, which was afterward realized in the librettos of his operas, all of which he wrote himself. He was especially fond of Shakespeare, and began at this time the writing of a tragedy, which was a combination of the plots of "Lear" and "Hamlet." He killed off forty-two people early in the play, and says, humorously, that he was forced to bring back the characters as ghosts, or there would have been no persons to appear in the last act. For two years he was possessed with the idea of this play.

At the age of fifteen, Wagner went to Leipzig to attend the Nicolai School. Here he frequented the Gewandhaus concerts, and for the first time became familiar with the music of Beethoven and Mozart. It was the work of these masters that seemed to arouse the boy's musical faculty. After a few days' study of musical theory, he at once set about writing music to his tragedy. An overture of his composition was produced a little later at the Leipzig Theater, and was received with such ridicule, that the ambitious young composer saw the necessity of a thorough study of the principles of his art. In 1830, Wagner was sent to the St. Thomas school at Leipzig, where he studied under the cantor of St. Thomas's Church for six months, and this was about all the actual teaching in music he ever received. The best part of his training was derived from his enthusiastic study of Beethoven, of whom he was a devoted disciple. It was said that there had never been a young musician who knew Beethoven's works more thoroughly than did Wagner in his eighteenth year.

From 1833 to 1836, Wagner occupied positions as conductor at theaters in various German towns. His first opera, *The Fairies*, written at this time, is only worthy of mention as a further proof of the late development of the master's genius. At about this time he married a beautiful actress, Minna Planer, from whom he separated in 1861. While at Riga, Wagner began the composition of a great heroic opera, *Rienzi*, which was founded upon Bulwer Lytton's novel, and in which we find the first sign of development of his radical views in opera, views which had not yet, however, grown into definite theories. Realizing that the Paris Grand Opera House could afford it the best and most appropriate setting, he started, when two acts were finished, without funds or friends, with but his score, his wife, and his huge Newfoundland dog, for the French capital. This was in his twenty-seventh year.

Arrived at Paris, Wagner met only disappointments. Meyerbeer, to whom he had submitted the score of *Rienzi*, and who had been greatly impressed by it tried to assist him, and Wagner acknowledges that "had it not been for Meyerbeer, my wife and I would have starved in Paris."

Operatic managers declined the work, and the composer was forced to earn what he could by writing for the press, by arranging operas for various instruments and by composing some very fine songs. While in Paris, he composed the *Faust Overture* and *The Flying Dutchman*. The latter was offered to managers in Leipzig, and in Munich, but met with refusal. Finally, despairing of success in Paris, Wagner sent the rejected *Rienzi* to the Court Theater, Dresden, where it was accepted. In 1842, he left Paris, a disappointed man, and went to Dresden to arrange for the production of his opera. Its performance in October of that year proved the turning point in his career. It met with brilliant success, and its composer suddenly found himself famous. During the following January, *The Flying Dutchman* was produced with equal success, and Wagner was soon afterward appointed court chapel-master to the king of Saxony.

Wagner now began to feel that *Rienzi* and *The Flying Dutchman* did not embody the highest principles of operatic art. Dresden was pleased with *Rienzi*, and an easy path to fortune was open to its composer if he would only produce more work of the same sort. But with the unswerving loyalty to his art that characterized his whole artistic career, Wagner turned his back upon assured success, and pushed on toward a realization of the ideal as it now appeared to him. The result was the production, in 1845, of *Tannhäuser*, in which the characteristics of his artistic faith appear in a pronounced manner for the first time. Later, he repudiated *Tannhäuser*, as well as all his previous operas, as not representing his matured theories. The public, however, was not prepared for these radical ideas of art, and everybody was disappointed in the opera. But Wagner had already caught sight of a still higher ideal, and caring nothing for public opinion, he pressed on to an even bolder conception in *Lohengrin*.

In 1848, Wagner was involved in the political disturbances in Saxony — though in just what manner is not clear — and he was obliged to flee for his life. He took refuge at Weimar, with Liszt, whom he had met in Paris, and who thenceforth remained his staunch friend. With Liszt's aid he escaped across the frontier to Paris, and proceeded thence to Zurich, where he spent most of his period of exile.

In 1850, Liszt produced *Lohengrin* at Weimar. Incredible as it may seem, the beautiful opera was almost universally condemned, as being unmelodious and without form or meaning; but Wagner, nothing daunted, was already far beyond even *Lohengrin* in his quest of the grail. He was beginning the largest musical work ever written, the *Ring of the Nibelungs* known as the *Trilogy*. It was begun in 1853, when the master was forty years old, and with the interruptions which followed, occupied twenty-five years for its completion. In 1855, work on the *Trilogy*



was interrupted by a journey to London, where the composer conducted eight concerts given by the Philharmonic Society. It now occurred to Wagner that if he should die and leave his great work unfinished, the world would never understand his theories, and he decided to suspend work upon the *Trilogy* in order to write a shorter opera, which should be complete in itself, and which should embody all of his theories on the music drama. To this end, *Tristan and Isolde* was begun in 1857; two years were occupied in its composition.

In 1862, the exiled master was granted permission to return to his own country. A successful performance of *Lohengrin* was given at Vienna, which consoled him for his disappointment in Paris. In 1863, he achieved a number of brilliant successes, conducting concerts in Germany, Russia, and Hungary; but through the repeated failures of his operas, even his indomitable spirit began to weaken. In 1864, he published the libretto of the *Trilogy*, with a preface saying that there was no hope of completing it. But at this juncture, Ludwig II. came to the Bavarian throne, and one of his first acts was to invite the composer to come to Munich to finish the great work. It has been said that Liszt and Ludwig II. saved Wagner to the world. Henceforth Wagner enjoyed every luxury. He became a naturalized Bavarian subject and remained a favorite of the king to the end of his life. *Tristan and Isolde* was performed in 1865, and in the same year he took up again his *Meistersinger*, begun three years before, in which *Sachs* represents Liszt; *Beckmesser*, Hiller; and *Walther*, Wagner himself.

In 1870, Wagner married Liszt's daughter, the divorced wife of Von Bülow, and like Madame Schumann, Madame Wagner, after her husband's death, devoted herself solely to bringing about a better understanding of his music.

The climax of the master's career was now at hand. The great *Trilogy* was nearing completion, and in 1871, Wagner addressed a circular letter to his friends, asking their aid in collecting the sum of nine hundred thousand marks to meet the expense of its production. For this purpose "Wagner Societies" were formed in most of the large cities of Europe and America. In 1872, he went to Bayreuth, where, shortly afterward, a Wagner Theater was built, in which many improvements in playhouse architecture were introduced at the suggestion of the master. Assistance poured in from all over the world. Hundreds of leading singers and musicians of the day volunteered to take part in the first performances. Finally, in August, 1875, the work which had so long been an impossible dream, was presented to an audience assembled from all parts of Europe and America. Within a few years the *Trilogy* became a part of the standard repertoire of all the chief opera houses of the world. Not only did Wagner live to see the production of his *Tril-*

ogy, but he afterward wrote another great opera in which his theories are worked out to the fullest extent. *Parsifal* was performed at Bayreuth in 1882, and this event marked the close of his career as a musical dramatist. The master, now suffering in health, passed the winter of 1882-83 with his family, in Venice. He died very suddenly at his residence there, February 13, 1883, and was buried in the tomb built by himself at *Wahnfried*, his Bayreuth home.

The theories which Wagner labored so hard to establish are chiefly these: He believed in abolition of all conventional forms. The classical "aria," for example, is not found in his later works. He argued for continuity and unity of action and music. "Music," he said, "is the handmaid of poetry; poetry must lead, music must follow." Only ideas that are poetical enough to prompt musical expression, should be set to music, and the music should bear a natural relation to the ideas expressed. He summed up all in the words, "Music is Truth," and therefore, anything in music that is untrue, is unmusical. Wagner did not approve of mere melody in music. He returned to the melodic recitative in which the first operatic composer had endeavored to imitate the speaking voice with the singing one. He called his recitative *Meios*, and employed it almost to the exclusion of "symmetrical tune" in his later operas, though his early ones, up to the time of *Lohengrin*, are rich in melody of surpassing beauty, and in his latest works, especially in the *Meistersinger*, he returns to it.

He believed in freedom of modulation, with no rules or restrictions in the use of keys. He called this "swimming in a sea of tone," and produced wonderful and magnificent effects by means of it. He held that a libretto, to be worthy of a musical setting, should be worthy of production without it. He wrote his own librettos, and some of them are dramatic gems. One of the most prominent characteristics of Wagner's music is the use of the guiding figure, or *Leit-motif*, defined as "a musical figure, sometimes a phrase, which is attached to some person or event in the opera," and which recurs whenever the person or event appears. It is highly expressive, and depicts in a few tones the "cruel character of *Hunding*, the solemn warning of *Lohengrin*, the coaxing tenderness of *Eva*, the imperious power of *Siegfried*, or the mournful foreboding of Fate." It remains to be seen whether all of Wagner's theories will eventually be accepted by the world, but it is certain that he placed music on a higher plane, and secured the investment of operatic works with a lofty dignity, and with a freedom from conventionality, from which they had long degenerated.



## WEBER

THE work which Gluck accomplished in operatic art was forgotten for a time in the popularity of the brilliant and showy, but false, music of Rossini, under whose influence, and that of his imitators, opera lapsed into a state of decadence, from which it was rescued by a German composer, Weber. The latter followed the principles whose truth Gluck had demonstrated, and also introduced into his work the music of the people — the folksong.

Karl Maria von Weber was born in 1786, at Eutin, in Holstein. The Weber name was almost as closely associated with music as that of the Bachs had been, a century before, and it is connected with the fortunes of Mozart, who married Constance Weber, Karl Maria's cousin. Young Weber's father was a violinist and a theatrical manager, of unreliable character, and of a roving disposition which led him frequently to change his place of residence. This migratory habit was unfavorable to his son's education, and resulted in a desultory musical training which proved, in later years, to be a drawback to the composer. The elder Weber early decided upon a musical career for the child, and began his training when he was ten years old.

The boy's earliest attempts at composition exhibited no signs of great talent. At first he inclined as much toward painting and engraving as toward the art for which his father had destined him. In 1797, the family removed to Salzburg, where young Weber became the pupil of Michael Haydn, the great Haydn's brother. In the following year, six little fugues of his composition were published and were favorably reviewed by the Leipzig "Musical Gazette." About the same time, the family went to Munich, where Weber took lessons in composition of Kalcher, organist of the royal chapel, to whom, he later declared, he owed most of such musical knowledge as he possessed. The young musician wrote at this time an operetta entitled *The Power of Love and Wine*, a grand mass, several pianoforte sonatas, and some songs; all of which he afterward consigned to the flames.

Two years later, Weber again showed his early wavering between two careers. He forsook music and took up the recently discovered art of lithography, at which he worked hard for a time. At last, however, he grew weary of the mechanical nature of the work, and became once more a musician, and though only fourteen years old, composed an opera, *Das Waldmädchen* (The Forest Maiden), which was successfully produced at Munich, was performed fourteen times at Vienna, and was translated into Bohemian and presented at Prague. It was also performed at St. Petersburg.

In 1801, the Webers returned to Salzburg, where the young composer, after a further course of instruction under Michael Haydn, wrote a third opera, *Peter Schmoll*, which proved a failure. He then went to Vienna, where he studied for two years under the famous teacher, the Abbé Vogler, whom Browning celebrated in verse. Weber worked conscientiously with this master and became his favorite pupil. At the age of eighteen, he obtained through the influence of his instructor, the post of musical director in the theater at Breslau. Here, in his youth and inexperience, he adopted a harsh manner which made him unpopular with his associates, although he showed greater skill in directing than might have been expected from one of his years. The experience was advantageous to him in that it afforded him a practical acquaintance with the orchestra. He wrote little while here, except the beginning of an opera, *Rubesahl*, which was never finished. The introduction to this work, he afterward arranged into the well-known overture, *The Ruler of Spirits*.

In 1806, Weber, then twenty years of age, was appointed chapel-master to the court of Prince Eugene of Württemberg, an enthusiastic patron of music. The war with Napoleon compelled the prince soon afterward to disperse his retinue, and he recommended Weber to his relative, Prince Ludwig, at Stuttgart. Here he wrote some minor pieces and remodeled his *Forest Maiden*. The work was performed at Frankfort-on-the-Main under the name *Sylvana*. The title-rôle was taken by Karolina Brandt, who, in 1816, became Weber's wife.

The composer was expelled from the city of Stuttgart by the king's order. The cause of this disgrace is not known, though some authorities attribute it to wildness and immorality on Weber's part, others to misdemeanors of his father. Whatever it may have been, he went to Darmstadt to study again with the Abbé Vogler, and formed here a life-long friendship with Meyerbeer, who was also a pupil of Vogler. A comic opera, *Abu Hassan*, composed at this time, was performed at Munich, in 1811. This was the first of his operas which still holds a place on the German stage.

Weber now visited several of the German musical centers, directing performances of *Abu Hassan* and giving concerts. At the age of twenty-seven, he was appointed director of opera at Prague. In 1814, inspired by the thrill of patriotism which the disturbances of the time had aroused throughout Germany, Weber set to music Körner's stirring *Sword-song*, written on the day before the poet met his death in battle. This song was at once taken up by the Prussian army as a rallying cry, like *Die Wacht am Rhein* of a later period. The cantata *Kampf und Sieg* (Combat and Victory), written to celebrate the battle of Waterloo, followed, and marked the beginning of Weber's popularity with his countrymen.



After three years at Prague, Weber was appointed chapel-master at Dresden, by King Friedrich August, who wished to establish German opera in the capital, where only Italian opera had previously existed. This post the composer held until his death. His position was an unpleasant one, on account of the powerful opposition of the Italian company, but he persisted in the faithful discharge of his duties, and was the first man who gave good music to the people, and who educated their tastes to appreciate it.

Weber now set about writing an opera which should depart from the conventional style of the decadent Italian school, and which should be distinctly German. He began *Der Freischütz* (The Freeshooter), in 1817, and worked on it for several years. Meanwhile he wrote and produced *Preciosa*, an opera of typical gipsy music. *Der Freischütz* was performed at Berlin, in 1821, on the anniversary of the battle of Waterloo. There followed a short struggle, somewhat similar to that of the Gluckists and Piccinnists. At Paris, the higher art triumphed, a German national opera was established, and the reign of the Italian school in Germany was at an end. The great opera had a triumphal tour through Germany, and was received everywhere with a *furore* of enthusiasm. No opera since Mozart's *Magic Flute* had created such a sensation in Germany, and Weber, at one bound, took his place at the head of all living German composers. With its patriotic sentiment, and the thoroughly national character of the music, the opera took the German heart by storm. It does not detract from the merit of the work that many of its most attractive airs were not original with the composer. The famous *Hunter's Chorus* was adopted, not composed, by him. With genius and skill of the highest order, he had gathered together the truest, most expressive, of the German folksongs, and had given to them an artistic setting.

The reception of his next work, *Euryanthe*, was a depressing disappointment, after his recent exaltation to the pinnacle of popularity. It had the disadvantage of a poor libretto; but the harsh judgment passed upon it at the time of its first production, has since been proved hasty and ill considered. The work has great artistic merit, and the overture is especially beautiful.

In 1824, Weber received an offer for an opera for the Covent Garden Theatre, in London. He at once began work upon *Oberon*. At this time, however, his constitutional melancholy had been increased by the worry and disappointment resulting from the production of *Euryanthe*, his system was exhausted by overwork, and he was in the fatal grasp of a pulmonary disease. In such condition, it was a dangerous undertaking to go to London, in winter, to conduct his opera in person. He felt that his end was near, however, and the desire to provide a substan-

tial sum for his family led him to take the perilous journey. He parted from his dear ones with a presentiment that he would never see them again, and set out in company with a friend. On the way to London, he visited Paris, in order to meet Cherubini, and was welcomed to the French capital with an enthusiasm that was extremely gratifying.

Weber arrived in London in the spring of 1826, and the production of *Oberon* shortly after was the occasion of the most affectionate and demonstrative personal tribute he had ever received. When he first appeared in the orchestra, he was greeted with thunders of applause, which affected him deeply, although he was too weak and ill to enjoy thoroughly his ovation. He conducted twelve presentations of *Oberon*, and although he was received on each occasion with the highest evidences of personal appreciation, the opera, in spite of its many beauties, was not an unqualified success. He gave, also, a number of concerts, some of which were, in the reception accorded to them, a disappointment to him, and a mortification to all lovers of good music.

Weber's health had failed so rapidly that it was now decided that he must return at once to Germany, but in the midst of preparations for his departure, he was found dead in bed, June 5, 1826, in the fortieth year of his age. He was buried in Moorfields Chapel, and Mozart's *Requiem* was performed at the funeral ceremonies. In 1844, the remains were removed by his son to Dresden, where Richard Wagner presided over the final consignment of his body to the tomb.

Weber's orchestration is remarkable for its brilliancy and richness of coloring. He achieved new effects, especially in the use of the horn and the clarinet, which had hitherto been unknown. Through *Oberon*, he was the originator of the elves, water-nymphs, and mermaids, in music, which were the forerunners of this fantastic feature of Mendelssohn's *Midsummer Night's Dream*, *Melusina*, and *Hebrides*, and of Wagner's *Rhine Maidens*. He was a brilliant performer upon the piano, and his compositions for that instrument are more familiar than his operas. Of his sonatas, the best are the *A* flat major and the *D* minor. Perhaps the most frequently heard of his works are his *Invitation a la Valse* and his *Concertstück* in *F*. The spirit of the German national music and folk-song with which Weber was thoroughly imbued, breathes through his songs, which are not to be forgotten in naming his works. Among them are *Had I but a Love*; *Sleep, Darling, Sleep*; and *Summer Is at Hand*.

Weber possessed, within certain bounds, delightful originality and individuality of genius. Pauer said of him that "his defects arose from a want of thorough musical training, but they are nothing when set against his higher qualities,—his imagination, grace, and sweetness." Moscheles called him "a composer *sui generis*, one who had the imperishable glory of leading back to our German music a public vacillating between Mozart and Beethoven on one hand, and Rossini on the other."



## STORY OF THE OPERAS

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### AÏDA

**A** ROMANTIC opera in four acts by Giuseppe Verdi. It is characterized by music of marked brilliancy and ingenious instrumentation as well as striking scenic effects and gorgeous decorations.

The scene is laid alternately in Memphis and Thebes in old Egypt, during the time of the Pharaohs. The setting of the first act is the King's palace at Memphis. Ramphis, the high priest informs Radamès, the Egyptian general, that the Ethiopians are in revolt and that the goddess, Isis, has announced the leader of the Egyptians against them. Radamès is most anxious to be chosen, that he may win Aïda, the Ethiopian slave, whom he loves, not knowing that she is the daughter of Amonasro, king of Ethiopia. Amneris, the daughter of Pharaoh loves Radamès, as does also Aïda. A suspicion that Aïda loves Radamès causes Amneris to swear vengeance against Aïda. A messenger announces that Amonasro is marching against the capital and that Radamès has been chosen to lead the Egyptians against him. Radamès goes to the temple to invoke the goddess and to receive the sacred armor.

In the second act, Amneris, to verify her suspicions, plays upon Aïda's love by telling her that Radamès has fallen in battle and so detects her love. Recriminations and rivalry follow. Amneris hastens to welcome the victorious soldiers. In the train walks Amonasro, Aïda's father, who has been taken prisoner. He is disguised as a simple officer. On the intercession of Aïda and of Radamès, Amonasro is freed but compelled to live at court with his daughter. Pharaoh in recognition of the services of Radamès gives him his daughter Amneris.

In the third act, Amonasro determines to make use of the love of Radamès for his daughter by getting her to find out the war plans of the Egyptians. When Radamès reveals these to her, and Aïda has prevailed upon him to flee with her, Amonasro comes out of hiding and divulges his identity and the fact that he has overheard all. Amneris then appears and denounces them. Amonasro escapes and

carries off Aïda while Radamès is held captive by Ramphis the high priest.

In the fourth act, Amneris visits Radamès in prison, and promises to release him if he will renounce Aïda. He refuses, though his punishment is burial alive, and though he hears that Aïda has fled and her father slain. Then Amneris repents when it is too late to save Radamès, and she is compelled to see him walled up in the subterranean vaults. While this is being done, Radamès discovers Aïda by his side resolved to die with her lover. She sinks into his arms while Amneris prays without for the peace and happiness of the soul of Radamès.

### IL BARBIERE DI SEVIGLIA

A comic opera in two acts by Rossini. It is regarded as his best work, yet it was done in a fortnight. Count Almaviva is in love with Rosina, the ward of Doctor Bartolo. The doctor desires to make her his own wife and guards her jealously. The Count serenades her but cannot see her and invents other means of meeting her. Figaro, the barber, advises him to disguise himself as a soldier and by pretending to have a billet quartering him upon the doctor, to gain admission to his house. Rosina has been affected by his love songs and when Figaro tells her of Almaviva's love she gives Figaro a note to carry to him. The watchful doctor has detected the ink upon her finger, suspects that she has written a love note and determines to watch. The Count appears as a half-drunken soldier, the doctor sends his ward away, and tries to put the soldier out, declaring that he is exempt from all quartering of soldiers. Great confusion is caused, the neighbors appear, and finally the guard is called. The Count is advised to go away for a time.

In the second act the Count gains an entrance by pretending to be a music-teacher who has been sent by Rosina's tutor, Basilio, to take his place as he is too ill to come. In the midst of the lesson Basilio appears. Figaro bribes him to go away and Rosina and Almaviva plan to elope that night. Bartolo intercepts their plans, and shows Rosina one of her own letters to the Count. She knows him only as Lindoro. The doctor tells her that Lindoro and Figaro are plotting to betray her to the Count. Bartolo sends for the old notary to conclude his own wedding arrangements with Rosina. In the meantime Rosina learns that Lindoro is the Count and that he loves her for herself alone. The notary is bribed, Bartolo signs the



contract with Figaro as witness. He finds out too late that by his signature he has united Rosina and the Count. He submits good naturedly at last, having been influenced by the generous transfer of Rosina's dowry to himself by the Count.

## CARMEN

AN OPERA in four acts by George Bizet, is of Spanish origin and marked by passionate southern music. The heroine is Carmen, a Spanish gypsy, fickle, wayward, impulsive, and adored by the people. She is betrothed to Don José, of the Spanish army of whom she soon grows tired and whose jealousy she arouses. Micaela, Don José's bride, who has been neglected for Carmen searches him out and brings with her his mother's portrait and blessing; but he is infatuated with Carmen. She quarrels with a fellow-laborer in a cigarette factory and wounds her. For this she is to be sent to prison; but on promise that she will meet him at the inn of Lillas Pastia in the evening, Don José lets her off.

The second act is at the inn where they, with the whole band of gypsies, are together. Through his infatuation with Carmen Don José joins the gypsy band of smugglers and goes on an expedition with them. Carmen tires of him when he has sacrificed all for her, and transfers her affections to Escamillo, a bull-fighter. The rivals quarrel and Escamillo's knife breaks and he is at the mercy of Don José, when Carmen saves the bull-fighter. Don José's love turns to hate and he seeks vengeance. Micaela faithfully follows Don José and seeks to save him from Carmen's influence. It is with difficulty that she persuades him to see his dying mother who is constantly asking for him.

In the fourth act the entire company is at a bull-fight on Escamillo's invitation. Frasquita, a gypsy friend, has warned Carmen of danger, but she does not heed it. She meets Don José outside of the arena, and he abjectly begs for her love and promises to be a gypsy and forsake all for her. She honestly tells of her love for Escamillo, throws Don José's ring to him and rushes to the door of the arena where Escamillo is being applauded by the multitude. In a paroxysm of grief Don José stabs her through the heart.

## CAVALLERIA RUSTICANA

AN OPERA in one act by Pietro Mascagni. Turridu, a young peasant of Sicily, loved and wooed Lola before he went on military service. During his absence she marries the wealthy Alfio who is proud of his pretty wife and is kind to her. Turridu, on his return, seeks consolation with Santuzza who loves him and has promised to wed him. Lola is piqued by the thought that he can love anyone else but her and coquettishly flirts with him. Turridu's love-song to Lola is heard just after the overture, and she grants him a meeting. Santuzza hears of it and is wildly jealous. She complains to Turridu's mother. As Turridu is entering the church Santuzza first reproaches him for his unfaithfulness and then implores him not to leave her. Turridu does not respond to her entreaties but flings her from him. Santuzza, in a mad rage, betrays Turridu and Lola to Alfio. The men meet in Mother Lucia's tavern and Alfio refuses to drink Turridu's wine. The latter feels that all is known and a challenge follows. Turridu repents of his folly, forgives Santuzza whom he places with his mother and meets Alfio. A few minutes later, Turridu's death is announced and Santuzza falls in a swoon.

## FAUST

AN OPERA in five acts by Charles Guonod is based upon the first part of Goethe's drama.

Faust, a learned doctor, possessed of an insatiable desire for knowledge, and convinced of the futility of farther efforts seeks for a release from a disappointing life. Mephistopheles, the incarnation of the Evil One, appears and induces him to try life under new conditions which he will bring about. He promises to restore Faust to youthful vigor and beauty. An agreement is made and Faust is led into the world under new guidance. He meets Marguerite, a lovely maiden, and at once offers his attentions. Though he is sharply repulsed, thoughts of the gay cavalier remain in the young girl's fancy. She is guarded by her brother Valentin. He is a soldier and is compelled to leave home for the wars. In his absence Mephistopheles effects an introduction by means of a false message from her old aunt. Mephistopheles tells the aunt that her husband has been killed in the war and she becomes susceptible to his flatteries. Faust soon wins the love of Marguerite, by his graces and gifts. Valentin



returns from the war, and challenges Faust. Mephistopheles directs the sword and Valentin is killed in the duel. He dies cursing his sister. Marguerite shrinks from the murderer of her brother. Everybody shuns her and she finds herself alone and forsaken. She seeks refuge in the church but her mind gives way and she drowns her new-born child.

Faust is sincerely in love with Marguerite and Mephistopheles exhausts every expedient to drown his conscience. He is tortured by the thoughts of Marguerite in prison, condemned for murder, and bids Mephistopheles save her. She is in prison awaiting execution, sitting upon the damp straw and rocking a bundle which she imagines is her child. Recollections of her former happiness flit across her crazed brain, when Faust enters with Mephistopheles and pleads with her to escape with him. She shrinks from him and madly implores God's pardon and the Saint's protection. Just as the bells are tolling for her execution she dies and her soul is borne to heaven. Her last words are prayers for her erring lover. Mephistopheles sinks back again into the earth.

## DER FLIEGENDE HOLLANDER

(THE FLYING DUTCHMAN)

A ROMANTIC opera in three acts by Wagner. In the first act, Daland, a Norwegian captain, struggling to get to harbor, is forced to anchor near a desert coast. He falls in with the Flying Dutchman, which roves from sea to sea, in the hope of finding a woman whose love shall be faithful unto death. Once every seven years he is allowed to go on shore and take a wife. He hears from Daland that he has a daughter. This prompts him to hope again. He offers Daland a large sum for shelter under his roof and his daughter's hand in marriage. This is quickly accepted and they sail to Daland's home together.

In the second act, Senta, Daland's daughter, is at work spinning amongst the servants. She is in a day-dream thinking of the Flying Dutchman, whose legend she has read, and through sympathy she looks upon him as her ideal. Erick, the hunter, loves her but she does not return his love. She sings the legend as she learned it from her nurse. It is of a captain who has vainly tried to round the Cape of Good Hope in the teeth of a driving storm. He has sworn an oath to try until he succeeds. The devil doomed him to perpetual failure; but an angel of deliverance points the way of securing a wife

who shall be faithful unto death. All the servants applaud the song, and Senta declares that she will be his wife and save him. Her father's ship is then announced and as she is about to run to greet it Erick detains her and tries to win her. But she puts him off and meets her father and the dark and glowing stranger whom she recognizes as the hero of her dreams. He, too, sees in her the one who has appeared to him as his deliverer.

In the third act, the ship of the Flying Dutchman, with black masts and blood-red sail is seen. The Norwegians hail it, and with difficulty awaken the doomed crew of old, and wrinkled men. Their gloomy song depresses the Norwegians. Erick, despairing of Senta seeks to remind her of their long acquaintance, and of his love for her and chides her with unfaithfulness. When the Flying Dutchman hears this charge he thinks that failure has again come to him, and seeks to depart alone. But Senta runs after him and in her efforts to join him throws herself from the cliff into the sea. This breaks the spell, the ship sinks into the sea; the soul of the wanderer is borne to eternal rest, and joins his bride who has been faithful even unto death.

### FRA DIAVOLO

A comic opera in three acts by Auber. The scene is laid in Italy. Fra Diavolo is a dreaded chief of brigands, upon whose head the Court of Rome has set a price of 10,000 piastres. In the first act the Roman soldiers try to gain the money. Lorenzo, the captain, is in love with Zerline, the daughter of Matteo who owns an hotel. Matteo desires to bestow Zerline's hand upon a rich farmer's son, as Lorenzo has no money, Fra Diavolo becomes acquainted with a young English Lord, Cookborn, who is on his wedding tour with his wife Pamella. Diavolo's band robs the Englishman. On Cookborn's arrival at the inn at Terracina, he meets the soldiers to whom he reports his loss. They decide that it is Fra Diavolo's work and start in pursuit of them. Shortly after, the brigand chief comes to the hotel as the Marquis of San Marco. Diavolo sees Pamella's jewels that she has concealed and he determines to get them. He flirts with Pamella, until the return of the soldiers who have taken twenty brigands and the Englishman's wealth. Lorenzo receives 10,000 lire from the grateful lord and hopes to win Zerline. But Fra Diavolo vows vengeance upon him for the death of his comrades. In the second act Diavolo conceals himself in Zerline's room, and later, admits Beppo and Giacomo, two of his men. The plot is that Giacomo is to stab her



while the others are to rob the Englishman. Zerline enters, and before retiring, prays to the Virgin for protection. Her prayer and innocence touch the brigands and the deed is delayed. Diavolo, disguised as the Marquis, is found by Lorenzo, and declares that he is there by appointment. In proof of this Diavolo produces her portrait which he has stolen. The lie is passed and a duel arranged. Beppo and Giacomo, seeing Zerline, recognize her and repeat some of her words of the night before. This reveals the plot to her. Beppo and Giacomo are captured and are forced to lure Diavolo into a trap. He appears in his own dress and red plume confident of triumph over Lorenzo, when his old comrades assure him that all is well. He is easily taken, all the complications are cleaned up. The Englishman becomes reconciled to his wife and Lorenzo to Zerline.

### DER FREISCHÜTZ

A ROMANTIC opera in three acts by C. M. von Weber. Max, a young huntsman, is in love with Agathe, daughter of Cuno, the chief-steward of Prince Ottocar of Bohemia. His success in his suit depends upon a shot which he is to make upon the following day. A village festival has been held, and Max has been very unlucky in his shooting. His bad shooting has brought upon him the ridicule of the peasants and the evening finds him angry and melancholy. Caspar, an old huntsman, and Max's comrade, has been his evil genius. For Caspar has sold himself to the Evil One. He plans to put some fellow mortal in his place and thus escape from the toils. He coaxes Max to procure enchanted bullets by going to the cross-roads at midnight, and there draw a circle with a bloody sword, calling the name of the magic hunter. Cuno hears of this and drives Caspar away. He beseeches Max to seek the victory by praying to God for success and not to forget his bride. Caspar summons Samiel, the incarnation of the Evil One to assist him. They seek to overcome Max with drugged wine. When he is excited by its influence Caspar hands him his gun and lets him shoot an eagle soaring high in the air. Overcome by this proof of the value of enchanted bullets, Caspar gains his consent to meet him at midnight at the Wolf's-glen, there to mold the bullets. Agathe in terror seeks to restrain Max but he goes to the place. He finds Caspar making circles of black stones in the center of which he places a skull, an eagle's wing, a crucible and a bullet-mold. Caspar prays Samiel for a few more years upon earth, and that he will not claim his soul upon the morrow. He

promises to exchange Max. Samiel agrees that Caspar may take only six of the enchanted bullets and that Samiel shall retain the seventh for himself. Caspar casts the bullets while Max perturbed in spirit and chafing against the charm which he cannot break looks sadly on. A tremendous storm arises, the earth rocks and on the word "seven" Samiel appears. Caspar and Max make the sign of the cross and fall fainting to the earth.

In the third act, Agathe awaits with her bridesmaids the outcome of the contest. She has had bad dreams and fears for Max. Aennchen consoles her and seeks to divert her attention by songs and the entrance of friends. As they open the box for the bridal wreath of myrtle they find instead a wreath of white roses—a decoration for the dead. In the meantime the people have assembled around Prince Ottocar's tent to witness the master-shot. The Prince selects a white dove as the object of Max's aim. Agathe suddenly appears crying "Don't shoot, Max, I am the white dove." Max has fired and Agathe sinks to the ground. At the same time Caspar who was waiting the result near a tree, falls also, while the dove escapes unhurt. The general opinion is that Max has shot his bride. But it is soon seen that she has only fainted; but that Caspar is killed. The bullet was the seventh which Samiel had reserved for himself and had directed to kill Caspar whose term of life on earth had expired. Max then confesses his share in the matter. The Prince orders him from his dominions, but Agathe intercedes and Max is given a year of probation to confirm his repentance and to prove his worth.

### LA TRAVIATA.

AN OPERA in three acts by Verdi, based upon Dumas' "*La dame aux camélias*." Alfred Germont is desperately in love with Violetta Valery, a fickle beauty of Paris. She delights in the sincerity of his passion, for it is so unlike any that she has known. She frankly tells him of her past life, warns him about it, but the revelation only intensifies his love for her. She gives up her old life and goes with him into the country where they live happily for some time. Annina, the maid of Violetta, tells Alfred that her mistress is about to sell her town house and carriage for the purpose of economizing. He goes to Paris to prevent this. While he is away, Alfred's father visits Violetta and shows her how her union with Alfred has brought disgrace upon Alfred and his family. He appeals to her to break with Alfred. Though broken-hearted she is convinced of the truth of this



and resolves to leave him. Alfred misinterprets her act and in a vengeful spirit follows her to Paris. He finds her at the house of her former friend, Flora Bervoix, and learns that she has taken up her old life. Alfred in anger publicly insults her and takes part in a duel with her present admirer Baron Dauphal.

In the last act Violetta's health is gone and she is dying. She hears that Alfred was victorious in the duel. His father writes to her that he is willing to pardon her and to accept her as his daughter-in-law. Meanwhile Alfred understands the sacrifice that she made for him and comes to her as she dies full of repentance and striving to console both Alfred and his father.

## LOHENGRIN

A ROMANTIC opera in three acts by Richard Wagner. Heinrich der Vogler, King of Germany, is near Antwerp levying troops from Brabant to repel the Hungarian invaders. The country is in great excitement. Count Frederick Telramund has accused Elsa of Brabant of killing her young brother Godfrey, the heir of the Duke of Brabant, lately deceased. Elsa was betrothed to Telramund, but he married Ortrud of Friesland and now claimed the duchy of Brabant. Elsa avows that her brother was taken away at night and that she is innocent of all knowledge of his fate. The king orders the matter to be settled by tourney and thus decided by the judgment of God. Telramund is willing to fight any who may champion Elsa. All of the men of Brabant refuse to do this. Elsa calmly awaits the appearance of a heavenly defender who has appeared to her in a dream, and upon whom she promises her crown and hand. As she prays her knight appears clad in silver armor and in a boat drawn by a swan. On landing he agrees to defend Elsa upon condition that she shall become his wife and shall not ask his name or lineage. In the ensuing combat the strange knight is victorious. Telramund's life is spared and he and Ortrud are outlawed. The latter is a sorceress who has stolen the child and has made her husband believe that he has been murdered.

In the second act while preparations are being made for the wedding Ortrud and her husband quarrel before the gate of the palace. She tells him that she will compel Elsa to break her promise and ask her husband's name and lineage. She gains access to Elsa, invokes her pity, and sows the seeds of distrust. Telramund tries to force an entrance to the ceremony to accuse the stranger but is forced back.

Ortrud takes precedence over Elsa and upbraids her for not having asked her husband's name and taunts her with marrying an unknown. On the return from the ceremony Telramund accuses the stranger before the king and demands his name. The knight replies that it cannot be told except his wife demand it. Elsa does not ask it.

In the third act, in spite of her husband's entreaties that Elsa trust him her curiosity overcomes her and she seeks to know. All happiness is lost to her. Telramund enters to kill him but the knight slays him with a single blow. He then takes his wife before the king and his court and tells his hearers boldly that he may stay with mankind only so long as his name is concealed. He is now obliged to reveal it. He is Lohengrin son of Percival, King of the Holy Grail. He must now leave his wife and return home. The swan appears. Lohengrin takes from its neck a ring, which he gives along with his sword and horn of gold to Elsa. As he is leaving Ortrud boasts that she changed Godfrey into a swan, and that, but for Elsa's mistrust Lohengrin would have restored him. Thereupon Lohengrin prays fervently to Heaven, loosens the golden chain of the swan. The bird dives under water and Godfrey, lawful heir of Brabant, appears while a white dove descends to draw the boat in which Lohengrin passes from sight, leaving the unconscious Elsa in her brother's arms.

## LA FIGLIA DEL REGGIMENTO

(THE DAUGHTER OF THE REGIMENT)

A comic opera in two acts by Gaetano Donizetti. The first act is laid near Bologna in 1815. A French sergeant named Sulpice found and educated a vivandière named Mary, who becomes the pet of the regiment. Tonio, a young Swiss, falls in love with her. He is suspected of being a spy and is about to be shot, when Mary tells how he saved her life one day. This changes all, and Tonio joins the grenadiers. He declares his love to Mary and is accepted. The soldiers have given their consent to the union, when the Marchesa di Maggiorivoglio appears and by a letter which Sulpice has found upon Mary, recognizes her as her niece. After much regret and lamentation, Mary leaves the regiment and goes home with her aunt. Tonio having enlisted in the grenadiers cannot leave without deserting and is in deep distress.

The second act is at the castle of the Marchesa. Mary has been taught by tutors in all branches to fit her for her new station in



life, but her heart is with her old friends. Her old regiment comes near the castle with Tonio as its leader. He has been promoted for bravery, and hopes that his elevated rank may win the Marchesa's consent. When his suit is rejected he proposes flight to Mary. The Marchesa discovers the plans and tells Mary that she is not her niece but her daughter, born by a former marriage with an officer who was killed in battle. Mary recognizes the greater authority of the Marchesa and submits to her wishes. A betrothal is brought about with the son of a neighboring duchess. When the ceremony is about to be contracted the regiment puts in an appearance and in protesting against the union tells the story of Mary's early life. The Marchesa relents, the company is disgusted and the union with Tonio is sanctioned to the great joy of the regiment.

### LUCIA DI LAMMERMOOR

A TRAGIC opera in three acts by Gaetano Donizetti. It is founded upon Sir Walter Scott's romance. It is regarded as the composer's masterpiece. In the first act, Henry Ashton, Lord of Lammermoor, discovers that his sister Lucia is in love with his enemy, Sir Edgardo of Ravenswood. He tells Raymond, Lucia's tutor, that he is ruined if she does not marry another whom he has chosen for her. Edgardo and Lucia meet in the park. He tells her that he is about to leave her for France to fight for his country. He is anxious to make up his quarrel with Lord Ashton before leaving, and is willing to forget that he has slain his father and burned his castle—so great is his love for her. Lucia entreats him to defer his reconciliation and assures her of her faith in him.

In the second act, Lord Ashton shows her a forged letter casting doubt upon her lover's faithfulness. He begs her to marry his friend Arthur, Lord Bucklaw, assuring her that only Arthur can save him and his party from the executioner's ax. Raymond adds his entreaties that she forget Edgardo and save her brother. She consents, and the wedding is hastened. As the ceremony is being concluded, Edgardo enters to claim her. In his rage he takes her ring from his finger and throws it at her feet. He is ordered from the castle.

In the third act, Raymond announces that Lucia in a moment of insanity has killed her husband. She enters in bridal dress and believes that Arthur will appear for the ceremony. Her brother repents too late for Lucia is dying. Edgardo hears of this and hastens to see her once more, but she dies before his arrival. Edgardo then stabs himself and dies as the bells are tolling for Lucia.

## LUCREZIA BORGIA

A TRAGIC opera in three acts by Donizetti. It is founded upon Victor Hugo's romance. Lucrezia, wife of Don Alfonso, Duke of Ferrara, goes to Venice to see Gennaro, a son by her first marriage. He was given in childhood to a fisherman who reared him as his own son. Gennaro feels strangely attracted to his beautiful visitor but when he hears from his companions who she is, he abhors her. Don Alfonso is ignorant of this son's existence and is jealous, when Gennaro appears at Ferrara, and as evidence of his hatred of the Borgia's, tears Lucrezia's name and coat-of-arms from the palace-gate. Don Alfonso orders Rustighello to imprison him. Gubella, a servant, tells Lucrezia of the insult which has been offered to her, and demands instant punishment of the offender. When Gennaro enters, Lucrezia, in dismay, recognizes her son, and vainly pleads for his life. The Duke orders her to give him the poisoned cup with her own hands and bids her to accompany the prisoner to the door. She gives him an antidote which saves him, and implores him to fly. He does not take her advice but joins a number at a festival at Prince Negroni's. Lucrezia has ordered to be assembled here the group of young men who had recognized her on her visit to Gennaro at Venice and who had subsequently reviled her. It was planned that they should be poisoned. When she enters she is horror-stricken to see Gennaro there uninvited. They have drunk of the poisoned wine. She offers him an antidote, but, as there is not enough of it for his friends, he spurns it. The Duke who has dropped in to see the success of Lucrezia's vengeance finds all dead or dying, and Lucrezia overcome by remorse and grief expires upon his entrance.

## THE MAGIC FLUTE

AN OPERA in two acts by Mozart. It is partly fictitious and partly allegorical. Prince Tamino, a valiant and noble youth is besought by the Queen of Night to save her daughter from the old High-Priest Sarastro, who has carried her off. Tamino undertakes the mission and on the way meets Papageno, who is the good-spirit of the opera. He agrees to share the task. The Three Ladies of the Queen of Night give Tamino a golden flute, and to Papageno some little silver bells. These have the power of helping them in times of danger. They are guided upon their way by three boy-angels. Prin-



cess Pamina is persecuted by a negro-servant of Sarastro. Papageno rescues her by frightening off Monostatos with a dress of feathers. Papageno carries Pamina off, but is pursued by Monostatos and his servants. The silver bells are shaken and all is well. Tamino reaches Sarastro's castle, and cannot see the High-Priest. He is assured that Pamina is alive and well, and that Sarastro is good and wise and always acts for the best. Tamino plays upon the flute and Sarastro appears. It is decreed, however, that the negro is to be punished, but Tamino and Pamina may not be united until they have given proof of the constancy of their affection. Tamino is ready to submit to any tests despite the warnings of the Queen of Night and her Ladies Three. Temptations of all sorts, including the mysteries of Isis, are presented, but Tamino is firm. During the period of absence, Pamina thinks him untrue, when, assured that he is undergoing trials and temptations for her sake, she insists upon joining him. Papageno, left alone, becomes melancholy and determines to hang himself, when the boy-angels appear and remind him of the silver bells. He shakes them and a Papagena appears in feathery dress the very counterpart of Papageno. The Queen of Night, vowing vengeance, accepts Monestatos as her avenger on promise that she will give him her daughter. Sarastro keeps his word. Tamino and Pamina are united, and all ends happily.

## MARTHA

A comic opera in four acts by Flotow. Lady Harriet Durham thoroughly fatigued and tired of the splendors and pleasures of court life, seeks diversion in a new sphere. She disguises herself and her friend Naney as peasant girls and, accompanied reluctantly by Lord Tristan, who is hopelessly in love with Lady Harriet, they visit the Fair at Richmond. They join some servant girls who have come there to seek employment and are hired by Plumkett and his foster-brother Lionel. They take the small initial payment, not knowing that it binds them as servants for a whole year. When the sheriff appears to bind the bargain they are astonished and dismayed. They are carried off by their masters in spite of Lord Tristan's expostulations. They have given the names of Martha and Julia.

In the second act they are set to work with the other servants and their clumsy attempts at spinning and the efforts of Plumkett and Lionel to teach them form amusing situations. Lionel falls in love with Lady Harriet who receives his declarations with mocking

laughter. Plumkett declares his love for Nancy and when the two girls are perplexed with the turn affairs have taken, Lord Tristan appears with a coach in which they attempt to escape. Plumkett becomes enraged and decides to catch them and punish them, while Lionel gives away to melancholy.

In the third act, Plumkett and Lionel find the ladies at a fox-hunt and claim them as their servants. The ladies deny all knowledge of them and when Lionel tells the story to the assembly he is adjudged insane and Lord Tristan sends him to prison and will not listen to the prayers for his pardon from the two ladies. Lionel gives Plumkett a ring which he is to show to the Queen. He received it from his father on his death bed with the assurance that it would save him in time of trouble.

In the fourth act, Lady Harriet is overcome by the effects of her unkind treatment of Lionel and visits him in prison to ask forgiveness. She declares that he has given the ring to the Queen and that he is recognized as Lord Derby's son who was wrongfully banished, and that his innocence is established. She then offers her hand and heart, but Lionel does not trust her, and rejects the offer. She, however, is determined to win him and dresses herself and Nancy again in peasant's robes declares that she renounces everything for him. This convinces Lionel of her sincerity. His name and possessions are restored to her and they are married. Plumkett and Nancy follow their example.

## MIGNON

A ROMANTIC opera in three acts by Ambroise Thomas. It is based upon Goethe's *Wilhelm Meister*. The first two acts are laid in Germany and the third in Italy. In the first act, Lothario, a half-crazed old man, disguised as a wandering minstrel, seeks his stolen daughter, Sperata, amongst a band of gypsies. She appears as Mignon and the gypsies punish her because she refuses to dance. Lothario seeks to defend her but is scorned by Jarno, the chief of the band. A young student, Wilhelm Meister, saves her; and Philine, a young actress, consoles the gypsy for his loss by a gift of money. Mignon, in her gratitude, falls in love with the young man who does not suspect her devotion. Yet he permits her to go with him. He is indulging a whim to associate with a company of actors with whom he is traveling. Philine has Wilhelm completely under her control. Mignon, in her jealousy tries to drown herself but is prevented by the watchful care of Lothario. He does not recognize her as his daughter but



feels an instinctive desire to protect her. Mignon in her rage wishes that the palace in which Philine is acting may be struck by lightning. Lothario gratifies her wish by setting fire to it. The guests seek safety in the Garden, and Philine orders Mignon to fetch her nosegay from the palace. It is that given to her by Wilhelm. Mignon, suffering qualms of conscience for the burning of the palace, runs to get it. She is thought to be lost in the flames which have suddenly reached the theater, but is rescued by Wilhelm.

In the third act, Mignon has been taken to Italy suffering from the shock. In her delirium she discloses her love for Wilhelm. He reciprocates it, and is received into the palace of Lothario who has given up the search for Sperata. While there he shows Mignon some trinkets which belonged to Sperata. She recognizes them and the train of thought once started calls up her early prayers and the scenes of her infancy. Then her identity is revealed. The long lost daughter is found. Philine has followed Wilhelm and Mignon's jealousy is again aroused, but is soon appeased by proof of Wilhelm's constancy. Philine transfers her affections to Friederich who has long admired her. Lothario proves to be the Marquis of Cypriani; his tenants greet him with joy as he presents to them his daughter Sperata and her chosen husband.

## NORMA

A TRAGIC opera in two acts by Bellini. Norma is the daughter of Orovist, the chief of the Druids. She is a High-priestess of the order, and is adored by the people for her ability to interpret the oracles of the god. She breaks her vows and falls in love with Pollio, the Proconsul of Rome. After a time Pollio's love grows cold and he deserts his wife and their two children for Adalgisa, a young priestess. Norma's only confidant is her friend Clothilde. Norma prophesies the fall of Rome by its own weakness and sends the people to pray to their god. Then Adalgisa appears and Pollio begs her to fly to Rome with him. She confesses her love to Norma, who remembers her own experience, and offers to relieve Adalgisa from her vows that she may marry her lover rightfully. But when she hears that it is Pollio whom Adalgisa loves she brands him as a traitor and tells her that he is her husband. Pollio defies Norma and she orders him to leave. As he goes he asks Adalgisa to follow him. But the young priestess throws herself at Norma's feet and asks for pardon. In the second act, Norma decides to kill her sleeping boys, but they waken and the mother cannot carry out her purpose. She calls

Clothilde and bids her summon Adalgisa. She entreats her to be a mother to her children and to take them with her to Pollio, for she has decided to free herself from shame and sorrow by death. Adalgisa refuses and offers to bring Pollio back to Norma. Clothilde enters to tell Norma that Adalgisa has been unsuccessful. Norma then orders the people to arm against the Romans and to prepare for the sacrifice. Pollio is to be the victim, for he was captured in his attempt to carry off Adalgisa. Norma in a private interview with Pollio promises him pardon and safety if he will give up Adalgisa and return to her and their children. But Pollio begs for Adalgisa and asks that he be put to death. Norma refuses this appeal and summons the priests whom she orders to prepare a sacrifice of a priestess who has broken her vows, and betrayed the gods. Then she firmly tells them that she is that one. To her father alone she reveals the existence of her children. Pollio recognizes the true greatness of her character and overcome by her sacrifice of herself to save him and Adalgisa, steps forward and takes his place beside her on the funeral pile. The children are entrusted to the care of Orovis, and he finally pardons the victims.

### PAGLIACCI

A MUSICAL drama, with prologue, by Leoncavallo. In the prologue, Tonio the Fool tells of the tragedy which may underlie a comedy. The Largo of the introduction is a mournful lamentation. A company of wandering actors are received by a group of peasants. Canio the head of the troop invites all to the play that evening. They do not treat Canio well, for they taunt him with the attentions of Tonio the Fool to his beautiful wife Nedda. Canio, however, drinks Chianti with the peasants and kisses his wife on leaving. She indulges in pretty songs until Tonio finds her alone and makes declaration of his love to her. She spurns him, but he is persistent to such a degree that Nedda seizes a whip and strikes him in the face with it. In a rage he swears vengeance, Silvio then appears upon the wall. He is Nedda's lover, and knowing that Canio is in the tavern, urges her to fly with him. Nedda hesitates but finally yields. But Tonio has seen it all and goes to the tavern for Canio. When they appear Nedda places herself so that she covers Silvio's retreat who cautions her as he goes to be ready that night. Canio chases him but returns unsuccessful. He then demands his name from Nedda, and is about to stab her when Beppo, the Harlequin, stays his arm



and reminds him of the play that night. When Nedda goes, Canio bewails the hardship of going through a farce with a smiling face, while his heart is breaking.

In the second act, the spectators have come to the play and are seeking good seats near the stage. Nedda dressed as Colombine collects the money, and has an opportunity to warn Silvio of Canio's rage. Nedda appears on the stage alone listening to the songs of Harlequin in the play. Tonio takes the part of Taddeo the Fool. He enters bearing the food which his mistress has ordered for herself and Harlequin. He makes love to her on the stage, as he has done in reality in the afternoon. She repels him and he retires humbly. Harlequin enters through the window. While they are eating, Taddeo enters in fright to alarm them of the arrival of the husband Bajazzo (Canio). It is no play on his part, but, terribly in earnest, he demands the lover's name. She mockingly replies that Harlequin has dined with her. Bajazzo (Canio) reminds her of how he found her in poverty on the street, fed, nursed, and loved her. He demands the name, but Nedda refuses to divulge it. She leaves the stage in fright and seeks refuge among the spectators. Canio follows her and stabs her. As she dies she whispers Silvio's name. Canio overheard it and as Silvio rushes forward he receives a death-wound from Canio. He dismisses the horror-stricken audience, as he stands by the body of his wife. "Go, go, the farce is ended."

## PARSIFAL

A FESTIVAL, dramatic opera by Richard Wagner. It is a legend of the Holy Grail. The first scene is laid in the grounds of Castle Monsalvat, the keepers of the Holy Grail. Old Gurnemanz calls two young Squires for their morning prayers, and orders two knights to prepare a bath for King Amfortas who has been sorely wounded by Klingsor, the sorcerer and foe of the Holy Grail. The castle to shield the Grail was built by Titurel, the father of Amfortas. Holy men were appointed to guard it there. While Gurnemanz is giving his orders, Kundry, a sorceress in the service of Klingsor, entered disguised as a servant of the Grail, bearing balm for the King's wound. The King is borne in a litter, and the balm applied, but it does not help him. Kundry has been condemned to laugh eternally in punishment for the crime of mocking Christ upon the Cross. She enticed Amfortas by her beauty, deprived him of his strength so that Klingsor took from him his holy spear, Longinus,

with which he wounded the King. It is decreed that "a guileless fool with the pure heart of a child" must bring back the spear and touch the King with it. This alone can cure him. A dying swan falls from the air, and Parsifal, a young knight appears. Gurnemanz upbraids him for killing the sacred bird. Parsifal does not seem to realize that he has done wrong, and on being questioned, displays ignorance of his origin and great simplicity of mind. All he knows is that his mother's name is Herzeleid. Kundry recognizes him and tells that his father, Gamuret, died in battle and that Herzeleid reared him a guileless fool in the desert. Parsifal is overcome by the news that his mother is dead and has sent her blessing. Parsifal is then conducted to the assembled Knights of the Holy Grail. Amfortas is writhing in pain. The Grail is uncovered and the love feast begins. Amfortas' wound seems to heal in the presence of the Grail but bursts out afresh. Parsifal is stricken with sympathy over the sufferings of Amfortas.

The second act is laid in the magic castle of Klingsor. Kundry is awakened with orders to bewitch Parsifal. She struggles in vain against the power of Klingsor. The tower slowly vanishes and a beautiful garden arises. It is peopled with beautiful maidens who rush toward Parsifal and accuse him of killing their lovers. He tries to escape from the attentions of the maidens. Kundry detains him and recalls to him the death of his mother. While grieving over this Kundry consoles him and kisses him fervently. This kiss awakens him to a sense of his duty. He is reminded of the suffering of Amfortas and seems endowed with new strength. He prays earnestly to be able to resist temptation and to accomplish his purpose. Kundry tells him of her crime and the share she bore in the fall of Amfortas. At her cry Klingsor appears, and hurls the sacred spear, Longinus, at Parsifal. It remains floating in the air over his head. He grasps it and foils the sorcerer by making the sign of the cross.

In the third act Kundry is awakened from a trance-like sleep by Gurnemanz. She is penitent and no longer seeks to do harm to the Knights of the Grail. Parsifal enters and is greeted by Gurnemanz. Kundry, in abject humility and penitence washes his feet and dries them on her hair. Parsifal baptizes her with water from the spring and the curse is removed from her. He is then conducted to King Amfortas, touches his wound with the sacred spear and closes the wound. Titurel, the father of Amfortas, is brought on in his coffin. He seems to revive and to raise his hands in benediction. The Grail appears and sheds a halo of glory upon the company. Kundry in rapt gaze upon the Grail falls dead. All render homage to the new King Amfortas.



## TANNHÄUSER

A ROMANTIC opera in three acts by Richard Wagner. Tannhäuser, a minstrel, won all of the prizes at musical competition with his beautiful songs. At the annual "Tournament of Minstrels" on the Wartburg he has won the palm and is to receive the hand of Elizabeth, niece of the Landgrave of Thuringia. He suddenly and mysteriously disappears, and falls under the power of Venus, who is in the Horselberg near Eisenach. At the opening of the opera he has been there a whole year. He grows tired of the allurements and leaves, vowing never to return but to make amends by leading a holy life. He returns to Wartburg, and at the renewal of the well-known scenes, he falls on his knees in prayer. The Landgrave with Wolfram von Eisenbach, Tannhäuser's friend, appear and greet him. He cannot tell where he has been, and when Wolfram reminds him of Elizabeth they return to Wartburg. They arrive there on the anniversary of the tournament.

In the second act, Tannhäuser craves pardon of Elizabeth, who welcomes him kindly. Elizabeth's hand is again the prize of the tournament, and Tannhäuser determines to win it again. Love is the theme, and after it has been praised in several aspects, Tannhäuser takes up the passionate, sensuous love. It is then known where he has been; all are dismayed, and Tannhäuser is sentenced to death. Elizabeth intercedes for him, and he is to join a band of pilgrims and go to Rome to seek pardon from the Pope.

In the third act, the pilgrims come home, and Elizabeth confidently expects her lover's return. But he is not with them. She fervently prays to the Virgin for the welfare of his soul. When Elizabeth is gone, Tannhäuser appears in the garb of a pilgrim. His journey has been a hard one, and the Pope has refused a pardon. He is told that there is no more hope of relief from his grievous sin than there is of the pilgrim's staff bearing leaves again. Tannhäuser in despair thinks of returning to Venus, whose Sirens allure him with their songs. Wolfram seeks to dissuade him and speaks of Elizabeth. There passes a funeral procession from the Wartburg. Elizabeth lies dead upon the bier and Tannhäuser cries out, "Holy Elizabeth, pray for me." Venus disappears, and the pilgrim's wand begins to bud and blossom, and Tannhäuser, pardoned, falls dead by the side of Elizabeth.

## WILLIAM TELL

A GRAND opera in three acts by Rossini. The first act opens with a chorus of peasants celebrating a wedding fête. Tell participates in their festivity though all the time torn by his sense of oppression of Austrian tyranny. Arnold von Melchthal, a Swiss, has fallen in love with Mathilde, Princess of Hapsburg, whose life he saved. He resolves to be true to his country and to his hatred of the Austrians and strives to stifle his love. He promises to help Tell in the liberation of his country. Then appears Leuthold, a fugitive Swiss peasant who has killed an Austrian soldier for insulting his daughter. His only safety is to cross the lake, but none will face the rising storm. Tell springs to his assistance and rows him across. Rudof von Harras appears leading the Austrian soldiers in pursuit of Leuthold. No one will tell who saved him and old father Melchthal is taken prisoner.

In the second act, Princess Mathilde returns from hunting and meets young Arnold von Melchthal who is ignorant of his father's arrest. Tell enters with Walter Fürst and tells Arnold that his father is a victim of Austrian cruelty. Arnold awakes from his love-dream and the three swear a solemn oath of vengeance. Deputies from the cantons arrive and Tell causes them to swear to establish the freedom of Switzerland. Their vengeance is excited by Arnold's account of his father's murder and all agree upon the cry of "To Arms" as the signal for revolt.

The third act shows the tyrant Gessler in the market-place of Altdorf. He has placed his hat upon a pole and orders passers-by to render obeisance to it. All do so, but when Tell passes by with his young son, Gemmy, he disregards it. Gessler orders in punishment that he shoot an apple off his son's head. Tell submits after a painful parental struggle. After a prayer to God, and an embrace of his son he shoots swift and sure cleaving the apple. But Gessler sees a second arrow which Tell had hidden in his breast and asks its purpose. Tell frankly states that it would have been used on Gessler if he had harmed his boy. Tell is bound, Mathilde appeals for mercy in vain. But the Swiss revolt began. Mathilde joins them and offers her hand to Arnold. The Austrians are overwhelmed. Gessler is slain by Tell and a sublime and majestic chorus celebrates the day of liberation.



## IL TROVATORE

AN OPERA in four acts by Giuseppe Verdi. Leonore, Countess of Sergaste is wooed by Count Luna and also by Manrico, a minstrel, and thought to be the son of the gypsy, Azucena. Count Luna has incurred the vengeance of Azucena, because the Count's father had her mother burned as a witch for her influence over one of his children. Azucena has kidnapped his other child. The Count appears under Leonore's window. She prefers Manrico, and hears him singing, mistaking Count Luna for him just as Manrico comes up. A duel ensues in which Manrico is wounded but spares his opponent's life when he has him at a disadvantage. The impulse that caused this leniency puzzles him sorely.

In the second act, Azucena, while nursing Manrico tells him her mother's fate, and confesses that she stole the old Count's son with the intention of burning him. But in her blind rage, she says she threw her own son on the fire instead of the Count's. Manrico is horrified but Azucena retracts her story and he does not believe it. He hears that Leonore, who thinks him dead, is about to enter the church and hastens to prevent it. Count Luna is impelled by the same desire and the rivals meet at the church. The Count has seized Leonore when Manrico appears and frees her. By this act he incurs Luna's curses. Leonore marries Manrico.

In the third act the Count's soldiers capture Azucena and recognize her as the daughter of the burned gypsy. The Count learns that Manrico is her son and orders her to be burned. Ruiz, the friend of Manrico, carries the news to him. Manrico in attempting to save Azucena is captured and sentenced to execution.

In the fourth act, Leonore offers her hand to the Count as the ransom of Azucena and Manrico. In order to remain true to him she takes poison and hastens to tell Manrico of his deliverance. After assurances of her faithful love she falls dead at his feet. The Count seeing that he has been deceived orders Manrico to be instantly put to death. After the order is executed Azucena gloatingly informs the Count that the man he has murdered was his long-sought brother.

# THEORY OF MUSIC



ROBERT SCHUMANN'S  
RULES FOR YOUNG MUSICIANS

THE most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. The bell, the window-pane, the bird,—seek to find what tone each gives forth.

You must sedulously practise scales and other finger exercises. But there are many who imagine that all will be accomplished if they continue to spend many hours each day, till they grow old, in mere mechanical practice.

Be not frightened by the words, *theory*, *thorough bass*, *counterpoint*, etc.; they will meet you with friendliness if you so meet them.

Never dilly-dally over a piece of music, but attack it briskly; and never play it only half through.

Strive to play easy pieces well and beautifully; it is better than to render more difficult pieces only indifferently.

Always insist on having your instrument well tuned.

You must not only be able to play your little pieces with the fingers; you must be able to hum them over without a piano. Sharpen your imagination so that you may fix in your mind not only the melody of a composition, but also the harmony belonging to it.

Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time, but cultivate it, and consider it the fairest gift that heaven has lent to you.

When you are playing, never trouble yourself about who is listening. Always play as if a master heard you.

Have you done your musical day's work, and do you feel exhausted? Then do not constrain yourself to labor further. Better to rest than to work without joy or freshness.

You should neither play poor compositions, nor even listen to them, if you are not obliged to.

Never try to acquire facility in what is called *bravura*. Try in a composition to bring out the impression which the composer had in his mind; more than this attempt not; more than this is caricature.

Consider it a monstrosity to alter, in any way, the music of a good composer. That is the greatest outrage you can do to art.

You must gradually make acquaintance with all of the more important works of all the important masters.

Be not led astray by the brilliant popularity of the so-called great *virtuosi*. Think more of the applause of artists, than of that of the multitude.

It is more injury than profit to you to play a great deal before company: Have regard for other people; but never play anything of which, in your inmost soul, you are ashamed.

Omit no opportunity, however, to play with others, in duos, trios, etc. It makes your playing fluent, spirited, and easy. Accompany a singer when you can.

If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers; that the highest manifestations in music are through chorus and orchestra combined.

Practise industriously the fugues of good masters, above all those of John Sebastian Bach. Make the *well-tempered clavichord* your daily bread. Then you will surely be a thorough musician.

For recreation from your musical studies, read the poets frequently. Walk also in the open air.

Behind the mountains there live people, too. Be modest; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you must share with others.

Sing frequently in choruses, especially on the middle parts. This makes you *musical*.

What is it to be "musical"? You are not so, if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end. You are not so, if, when some one turns over two pages at once, you stop and cannot go on. But you are musical, if, in a new piece, you anticipate pretty nearly what is coming, and in an old piece, know it by heart; in a word, if you have music, not in your fingers only, but in your head and heart.

But how does one become musical? Dear child, the first requisites, a sharp ear, and a quick power of comprehension, come, as in all things, from above. But the talent may be improved and elevated. You will become musical, not by shutting yourself up all day like a hermit, practising mechanical studies; but through living, many-sided musical intercourse; and especially through constant familiarity with orchestra and chorus.



Listen attentively to all songs of the people; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations.

Reflect early on the tone and character of different instruments; try to impress the peculiar *coloring* of each upon your ear.

Reverence the old, but meet the new also with a warm heart. Cherish no prejudice against names unknown to you.

Do not judge of a composition on a first hearing; what pleases you in the first moment is not always the best. Masters should be studied. Much will become clear to you for the first time in your old age.

If you can find out little melodies for yourself on the piano, it is all very well. But if they come of themselves, when you are not at the piano, then you have still greater reason to rejoice, for then the inner sense of music is astir in you. The fingers must make what the head wills, not *vice versa*.

Acquire an early knowledge of *directing*; watch good directors closely; and form a habit of directing *with* them, silently, and to yourself. This brings clearness to you.

Without enthusiasm nothing real comes of art.

Art is not for the end of getting riches. One only becomes a greater and greater artist; the rest will come of itself.

Only when the form is entirely clear to you, will the spirit become clear.

## GLOSSARY OF MUSICAL TERMS

**A**CCELERANDO, with gradually increasing velocity of movement.

*Adagio*, very slow and expressive; admitting of much grace and embellishment.

*Adagio cantabile e sostenuto*, a very slow movement, in a sustained or singing style.

*Ad libitum*, at will, or discretion of the performer.

*Affettuoso*, with tenderness and pathos.

*Agitato*, with agitation, anxiously.

*Allegretto*, somewhat cheerful, but not so quick as *allegro*.

*Allegretto scherzando*, moderately playful and vivacious.

*Allegro*, quick, lively.

*Agitato*, quick, with anxiety, agitation.

*Al segno*, signifies that the performer must return to a similar character in the course of the movement.

*Andante*, a slow and distinct movement.

*Andantino*, a little slower than *andante*.

*Anima, animato, animoso*, with animation; in a spirited manner.

*Appassionato, appassionamento, appassionatamente*, with intensity and depth of feeling.

*Appoggiatura*, a note of embellishment, generally written in a small character.

*Aria*, an air of song.

*Arpeggio*, this word implies that the notes of a chord must be played in quick succession, in imitation of the harp.

*Assai*, very; as, *presto assai*, very quick.

*Ben marcato*, well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.

*Bravo, brava, bravi*, an exclamation of approval. The first term is masculine, the second feminine, and the third plural.

*Cadenza*, a cadence at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment. In modern music the cadenza is generally written in small notes.

*Cantabile*, in a melodious, graceful, and singing style.

*Canzonet, canzonetta*, a short song.


*Capriccioso, a capriccio*, in a fanciful, capricious style.

*Coda*, a few bars added at the close of a composition, beyond its natural termination.

*Con*, with.

*Conservatoire*, a public school of music.

*Counterpoint*, the art of composition.

*Crescendo*, a word intimating a gradual increase of loudness; sometimes expressed thus .

*Da capo*, or *D. C.*, return to the beginning.

*Da capo al fine*, an expression placed at the end of a movement, signifying that the performer must return to the first part, and conclude where the word *fine* is placed.

*Decrescendo*, diminishing the intensity or force of the sound.

*Delicatissimo*, with extreme delicacy.

*Diminuendo* or *dim.*, this term implies that the quantity or intensity of tone must be gradually diminished.

*Dolce*, or *dol.*, implies a soft and sweet style of performance.

*Dritta*, right; as, *mano dritta*, the right hand.

*Duet*, a composition for two parts.

*Entr' acte*, music played between the acts of the drama.

*Etude*, a study.

*Fine*, the end.

*Finale*, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata.

*Fioriture*, embellishments in singing.

*Forte*, loud.

*Fortissimo*, very loud.

*Fuga*, a fugue; a musical subject treated in imitation of a dialogue, in which the different parts pursue each other alternately.

*Fuoco*, with fire, with intense animation.



*Gamut*, the scale of notes belonging to any key.

*Garotte*, a lively dance in common time.

*Giga, gigue*, a jig, or lively species of dance.

*Giocosamente, giocoso*, humorously, with sportiveness.

*Glee*, a composition for three or more voices.

*Glissando*, in a gliding manner.

*Grave*, a very slow and solemn movement; also, a deep, low pitch in the scale of sound.

*Grazia, grazioso*, in a flowing and graceful style.

*Gregorian music*, sacred compositions introduced into the Catholic service by Pope Gregory.

*Harmony*, the grouping of notes so as to form chords, which succeed each other according to certain laws.

*Il*, the; as *il violino*, the violin.

—— *Canto*, the song.

—— *Piu*, the most.

*Interlude*, an intermediate strain or movement.

*Intermezzo*, intermediate, placed between two others.

*Kapellmeister*, a chapel master.

*Langsam*, slowly.

*Larghetto*, indicates a slow and measured movement, but less so than *largo*.

*Larghissimo*, extremely slow.

*Largo*, a very slow and solemn degree of movement.

*Legatissimo*, very smoothly connected.

*Legato*, a smooth, gliding manner of performance.

*Legatura*, or *legare*, a binding together.

*Legerement, leggiardo, leggiaramente, leggierezza*, with lightness, gayety.

*Leggiero*, in a light manner.

*Lentement, lentement, lento*, in slow time.

*Madrigale, madrigals*, elaborate compositions for voices in five or six parts, in the ancient style of imitation and fugue.

*Maesta, con, maestoso*, with majesty and grandeur.

*Maggiore*, the major key.

*Marcato*, in a marked and emphatic style.

*Mesto*, mournfully, sadly, pathetically.

*Meter*, measure.

*Metronome*, an ingenious instrument for indicating the exact time of a musical piece, by means of a pendulum, which may be shortened or lengthened at pleasure.

*Mezzo*, half; as, *mezzo voce*, in a subdued tone; *mezzo piano*, rather soft; *mezzo forte*, rather loud.

*Molto*, very, extremely.

—— *Adagio*, extremely slow.

—— *Allegro*, very quick.

*Morceau*, a short piece or musical composition of any kind.

*Mordente*, a grace formed by two or more notes preceding the principal note.

*Mosso*, movement; as, *piu mosso*, quicker movement; *meno mosso* slower movement.

*Moto, con*, with agitation. This word is sometimes added to the Italian word denoting the speed of the movement; as, *andante con moto*.

*Non troppo allegro, non troppo presto*, not too quick.

— *molto*, not very much; as, *non molto allegro*, not very quick.

— *tanto*, not too much; as, *allegro non tanto*, not too quick.

*Obbligato*, an indispensable part of a composition.

*Oeuvre*, opera or work. *Oeuvre premier*, the first work.

*Offertorio*, old name for a motet, or sacred composition for three, five, or more voices.

*Opus*, work.

*Pianissimo, pp.*, extremely soft.

*Piano*, soft; the opposite of *forte*.

*Piu*, an adverb of augmentation; as,

— *Allegro*, rather quick.

— *Forte*, louder.

— *Lento*, slower.

— *Mosso*, with increased action.

— *Presto*, quicker.

*Poco*, a little.

— *Adagio*, a little slow.

— *Animato*, a little more animated.

— *A poco*, by degrees, gradually.

— *Diminuendo*, softer and softer by degrees.

— *Meno*, somewhat less.

— *Presto*, rather quick.

*Potpourri*, a capriccio or fantasia on favorite airs.

*Prelude, preludio, preludium*, a short introductory performance.

*Prestissimo*, the superlative of *presto*; exceedingly quick.

*Presto*, extremely quick.

*Primo*, first, as, *primo tempo*, return to the original time.

*Rallentando*, implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.

*Recitative*, a species of musical recitation first introduced in the year 1660, at Rome.

*Refrain*, an old term for the burden or chorus of a song.

*Register*, the compass of a voice or instrument.

*Requiem*, a musical service for the dead.

*Rhythm*, the regular pulsation of movement in the music: the term is sometimes used to express a particular form or figure of movement.

*Ritardando*, a gradual retarding or slackening of the time.

*Rondo*, a composition of several strains or members, at the end of each of which the first part or subject is repeated.

*Round*, a melody in which the voices follow each other in regular order.

*Rubato*, robbed, borrowed. The term *tempo rubato* is applied to a style of performance in which some notes are held longer than their legitimate



time, while others are curtailed of their proportionate duration, in order that, on the whole, the aggregate value of the bar may not be disturbed.

*Sarabande*, an antique slow dance tune.

*Scherzando*, *scherzo*, in a light, playful, and sportive manner.

*Semplice*, *semplicemente*, *semplicità*, *con*, with simplicity, artlessly.

*Sempre*, always; *sempre staccato*, always staccato.

*Sequence*, a succession of similar chords or intervals.

*Shake*, an embellishment consisting of the alternate reiteration of two notes comprehending an interval not greater than one whole tone nor less than a semitone.

*Slur*, a curved line drawn over two or more notes to indicate that they must be smoothly connected.

*Smorzando*, *smorzato*, diminishing the sound, dying away by degrees.

*Soave*, softly, sweetly.

*Sonata*, a composition consisting of several movements.

*Sonoramente*, *sonorite*, sonorously; with a full tone of vibrating quality.

*Sostenuto*, or *sost.*, sustained, continuous in regard to tone.

*Sotto*, under; as, *sotto voce*, in a soft or subdued manner; in an undertone.

*Staccato*, this term implies that the notes are to be played distinct, short, and detached from one another.

*Stretto*, a knot. This term is often met with in modern music toward the end of long movements, where it is used to indicate a considerable acceleration of the time. It is also used in fugue writing, to imply that the subject and answer begin much nearer to one another than at the commencement of the fugue.

*Symphony*, the introductory and concluding instrumental parts of a song; also, an instrumental composition, consisting of several movements, and designed for a full orchestra.

*Syncopation*, striking an accent before its regular time.

*Tanto*, not so much, not too much.

*Te Deum*, a hymn of thanksgiving.

*Tempo*, the degree of movement.

— *Commodo*, in a convenient degree of quickness.

*Temps*, time.

*Teneramente*, *tenezza*, *con tenero*, tenderly.

*Thorough bass*, the art of accompanying a figured bass on the piano or organ. The science of harmony or the art of harmonic composition.

*Timoroso*, with awe and timidity.

*Tonic*, the keynote is so called by theorists.

*Tranquillo*, *tranquillamente*, with tranquillity.

*Transposition*, changing a composition from the key in which it is written to another key.

*Tropo*, too much. This word is generally preceded by the negative *non*: as *adagio non troppo*, not too slow.

*Tuning-fork*, a steel instrument used for the purpose of tuning musical instruments or for pitching tunes.

*Tutta*, all; as, *con tutta forza*, with all possible force.

*Una corda* implies that a passage is to be played upon only one string.

*Veloce* or *con velocita*, is a rapid time.

*Vibrate, vibrato*, with a strong, vibrating quality of tone.

*Villanella, villanelle*, the name of an old rustic dance.

*Vivace, vivacemente*, quick and lively.

*Voce*, the voice.

*Volante*, in a light and rapid manner.

*Volkslied*, a national song.

*Vox*, voice.

### ABBREVIATIONS

<i>Accel.</i>	. . . . .	Accelerando.
<i>Ad lib.</i>	. . . . .	Ad libitum.
<i>Con esp.</i>	. . . . .	Con espressione.
<i>Cres.</i>	. . . . .	Crescendo.
<i>D. C.</i>	. . . . .	Da Capo.
<i>Decres.</i>	. . . . .	Decrescendo.
<i>Dim.</i>	. . . . .	Diminuendo.
<i>Dol.</i>	. . . . .	Dolce.
<i>D. S.</i>	. . . . .	Dal Segno.
<i>Espress.</i>	. . . . .	Espressivo.
<i>F.</i>	. . . . .	Forte.
<i>FF.</i>	. . . . .	Fortissimo.
<i>Fp.</i>	. . . . .	Forte, and then piano; when applied to a single note, it marks a strong accent.
<i>Leg.</i>	. . . . .	Legato.
<i>M. F.</i>	. . . . .	Mezzo Forte.
<i>M. P.</i>	. . . . .	Mezzo Piano.
<i>P.</i>	. . . . .	Piano.
<i>PP.</i>	. . . . .	Pianissimo.
<i>Rallen.</i>	{	Rallentando.
<i>Rallo.</i>	}	
<i>Recit.</i>	. . . . .	Recitativo.
<i>Ritard.</i>	. . . . .	Ritardando.
<i>Riten.</i>	. . . . .	Ritenuto.
<i>Scherz.</i>	. . . . .	Scherzando.



## THE HYGIENIC VALUE OF MUSICAL STUDY.

By LOUIS C. ELSON.

THE hygienic value of music seems to have been more thoroughly comprehended by the ancients than by the modern world. The Scriptures give some indications of this in the effect of David's music upon Saul, an application of the Art to curative purposes which was duplicated in later times by the courtiers of Charles IX. of France seeking Orlando di Lasso as a tonal physician for the half-crazed monarch, and the banishing of the melancholy of Philip II. of Spain by the singing of Farinelli. Pythagoras, in ancient Greece, made the playing of the lyre obligatory among his disciples, causing them to fortify themselves for the trials and labors of the day by music in the early morning, and purifying their souls and composing their thoughts by the same means, just before retiring at night. Pythagoras himself is said to have brought a frenzied young man to reason by means of music, and he wrote many songs as antidotes for extreme excitement or unbridled passions.

Clinias, a Pythagorean, always resorted to music whenever he became unduly excited. Plato believed that the songs of a nation were a good measure of its morality and general habits, but he believed that only vocal music could show this, and held ("Legum II") that "the employment of instruments alone, without the voice, is barbarism and charlatanry."

The vocal teachers in ancient Rome and Greece certainly combined a good degree of gymnastics with their musical curriculum and held the art itself to be a species of hygiene. Nero's singing teacher caused him to lie on his back for a stated time each day and breathe deeply with weights of lead upon his stomach, in order to strengthen the diaphragm. Food for the singers was most carefully regulated, and spices and pickles were forbidden, while onions, garlic, leguminous vegetables, and eels were recommended. Cubebs and Gum Tragacanth were freely used, while cold drinks and all excesses in food were avoided.

In the middle ages, and in fact until very recent times, music was held to be a cure for tetanus and rigor. The cure of the bite of the tarantula (the poisonous spider of the tropics) by means of music is not a myth, as some writers suppose, but there are many authenticated cases of the patients dancing to rapid melodies until utterly exhausted, then being put to bed, and awakening fully restored. In such cases music became merely the substitute for a strong sudorific.

It is a well-known fact that stuttering yields to the rhythmic influence of music, and while singing not a trace of the malady is present in the patient. In like manner St. Vitus' Dance is much ameliorated and

may be cured by the practice of music. Naturally in the case of the stutterer it is vocal music that is beneficial, but in the last-named illness instrumental music is sometimes almost equally beneficial. It is possible that singing, used judiciously in the early stages of the disease, would prove a remedy for consumption. The present writer has personally observed a case where the subject had suffered with hemorrhages from his lungs (he had lost a twin-brother by consumption) yet was restored to health by vocal exercise. In another instance a bad case of ulceration of the tonsils yielded to the same treatment.

Summing up the above it will readily be seen that vocal music has a direct hygienic effect upon the singer. There probably does not exist another system of gymnastics as simple and as far-reaching as the practice of singing; every part of the torso and head is vibrating more or less during the act of vocalism; the lungs are being imperceptibly strengthened; the diaphragm is becoming more powerful, and the intercostal muscles are gaining steadily.

Turning to the instrumental side of the subject we find more varied phenomena and more diverse results. There is little doubt that the digital and metacarpal muscles undergo a change during a prolonged period of piano practice (as do the vocal chords in the throat of the singer), but Sundelin and Carl Engel maintain that piano, violin, and cabinet organ sometimes excite the nerves of the performer rather than soothe them, while the slow breathing necessary to the oboe-player is not so healthful as the free respiration of the singer.

This, however, if not a fanciful, is at least a one-sided view of instrumental music, for the effect upon the brain itself has not yet been studied nearly as much as it should have been by scientific investigators. It is by no means fully demonstrated yet as to how music acts upon the mind, but it may be understood that the sympathetic nerves (which act in an involuntary manner) are often disturbed by the cerebral nerve-centres; while music physically, by its regularity of rhythm and its constancy of vibration, soothes the cerebral nerve-centres, and the calming effect is extended to the sympathetic nerves as well.

It is not too much to predict that music may yet be admitted into *Materia Medica* as fully as Castor oil or arnica. In insomnia, neurasthenia, melancholia, nostalgia, etc., it would play a very important role. But it is not only to be regarded as a cure for certain diseases, it must be accounted a divine stimulant in health. It is not within the province of this article to study the esthetic effect of a beautiful composition upon the mind; that must be good, as all beauty is beneficial; but the purely rhythmic elements of the art must appeal to the human structure by their symmetrical pulsations, in a good and health-producing manner.

In acoustics we learn that every resonant object will respond to its vibration number; a globe or a window pane will vibrate if you but



sound its tone upon any musical instrument. This sympathy of vibrations for their kindred is called *synchronism*. May not the human body, pulsating machine that it is, synchronize with many of the vibrations of a musical composition?

In studying the hygienic effect of music it may be well to acquaint oneself with the relation of the art to its natural foundations. Painting is built upon Nature, fairly and squarely; so is sculpture; but music wanders considerably from the paths of natural law. This instead of making the art weaker, really strengthens it, for it is an artificial product upon a natural foundation; it is altered as man alters, changed to the changed nerves, existence, and aspirations, of each generation. The natural foundations spoken of above are

1st. The steady vibration of tone, which distinguishes it from the unsteady vibrations of noise. The brain may not count these regular vibrations, which sometimes ascend to 3000 per second or over, but it perceives them, and is pleased with them.

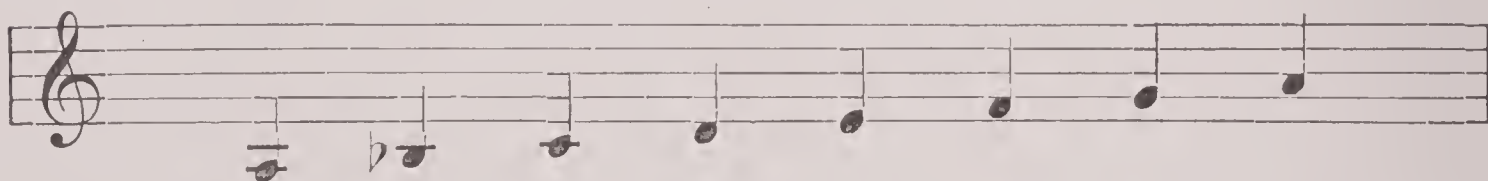
2nd. The symmetry of different sets of vibrations which unite in a chord. This comes to us directly from Nature, for whenever any tone is sounded a chord (called "the chord of nature," or the "harmonics") builds itself upon it and causes its quality to be pleasant or otherwise.

3rd. The pulsations of rhythm; perceived and enjoyed not only by man, but by elephants, mice, spiders, etc., etc.

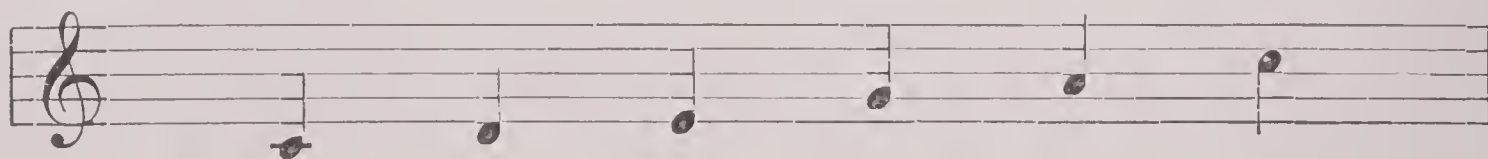
Surely with such a natural derivation the art of music must be closely associated with our natural well-being.

The artificial part is wonderful enough also. The scale was the veritable Tower of Babel, and caused the separation of the nations of the earth as thoroughly as any changes of language could. The Chinese have five notes to their scale, without any subdivisions; the Hindoos divide into more than twenty-four intervals to the octave. Here are a few of the results, so far as they can be expressed in our notation, which will show that music is not bounded by our system only.

ARABIC SCALE.



CHINESE SCALE.



HUNGARIAN SCALE.



## BYZANTINE SCALE.



## TURKISH SCALE.



Referring again to the list of natural foundations of music, we find the chord given us by Nature; yet not the simplest progression in chords is indicated by any physical law. The entire system of harmony is the invention of man. Therefore each man can find in music his meat or his poison. Individualism never had such scope in any art as it finds in music.

In concluding this essay it may be permitted to give a word of warning as to the physical dangers to health that beset the practice of music; in vocal work they are almost "nil," yet the utmost danger might attach to forcing a voice or using undue exertion in the practice of singing. If, however, "*Festina lente*" (make haste slowly) be made the motto, there need not be the slightest fear.

In piano-practice the danger is the too constant use of one set of muscles to the exclusion of others. The person who practises six hours a day and takes no other exercise may some day find himself unable to lift his hand to the keyboard; "Pianist's cramp" or partial paralysis may set in. A few minutes of arm exercise, the swinging of a very light pair of Indian clubs for a brief period, each day, would have prevented this. A little rowing, a daily walk with the good old English habit of swinging the arms during the "constitutional," would have the same effect.

The musician in the more advanced branches must take care of his eyesight. There is no more abnormal use of the eye possible than the reading of scores. A frequent repose of the eyes, with a visit to the oculist at the very first danger-signal, ought to be impressed upon the orchestral reader.

But with these precautions taken, the musician (providing that the world does not give him a course of "genius-starvation") has a splendid chance of longevity, and can enjoy his art serene in the knowledge that while it is delighting him it is spreading a beneficent influence all around.



## THE ESTHETIC VALUE OF A MUSICAL EDUCATION.

By HUGH A. CLARKE.

To arrive at a proper estimation of the esthetic value of a musical education, it is necessary to institute a close comparison between the art of music and the other members of the group of "Fine Arts." The comparison is difficult, owing to the fact that, of the other arts, painting, sculpture, and architecture make their appeal through the eye; while poetry and literature in general, appeal chiefly to the understanding, although the ear also has a share in determining the excellency of literature. But music makes its appeal first to the sense of hearing, and through this to the understanding. To awaken a pleasurable sensation is the primary object of all art. The representative arts—painting and sculpture—attain this object, first, in proportion to their truthfulness to nature; second, and what is of more importance—as they represent the thought of the artist. In fact, strict fidelity to nature is not absolutely essential to either painter or sculptor, provided its lack is not owing to deficiency of technical skill, but to well-considered design. By departing from nature the artist may idealize nature, and the deepest pleasure that art can give is this glimpse into an ideal world, not contrary to, but complementary to the real world, never attained, yet always possible.

As an art, music has less of the "mortal mixture of earth's mould" than any other. The "palaces of music" are reared from invisible, intangible stuff. Sound and time are its materials, both of which are but subjective sensations. There is some sort of objective reality in the picture and the statue that conforms to the impression they produce, but who can conceive of a conformity between vibrations of air and sound? Is sound a picture or reproduction of these vibrations in any way resembling the reproduction of the picture or statue on the retina? It is this ethereal nature, possessed by music alone, that makes it in certain respects the queen of all arts, at the same time the most human and the most divine, mingling with ready sympathy in all the affairs of life, to solace or comfort, or to add new joy. It is a welcome guest at the fireside, yet able to rise through ever widening realms of grandeur and power, until it passes from earth, as when the rapt seer who saw heaven opened, heard the song of the "multitude that no man can number" and "harpers harping on their harps." That was the apotheosis of music.

But the question may be asked, what value has art in education? The answer depends largely on what is understood by the word education. If, as too many think, utility, in its most practical sense, is the object of

education, then art of all forms may be dispensed with; but this is taking a very low view of the meaning of education. The practical is of great importance, indeed essential to the existence of the social order; but it is far from being the most important element in life, even in the estimation of those who call themselves "practical." No man lives or can live without some ideals. His standards may be low, but he must have standards of life. Carlyle says "Even the man whose sole object in life is to dress well has some vague idea that his duty, in all the wonderful and manifold actions and counteractions that make up the cosmos, is—the wearing of the most superfine clothes that cash or credit may procure him." The imperative necessity for an ideal, even in the lowest class of the human kind, is evidenced in the proverb that tells us there is "honor among thieves." For even the thief has his standard of conduct.

It is not putting it too strongly to say that the ideal world is more real to us than the actual. Have not men in all ages "daffed the world aside," and "scorned delights and lived laborious days," that they might, unhampered, pursue some ideal that beckoned them onward and upward, buoying them with hopes of attachment that none knew better than themselves were forever elusive—for who has ever possessed his ideal? A St. Paul "counts not himself to have attained." A Newton likens himself to a "child gathering pebbles on the seashore." Poets, painters, musicians, have all mourned that their accomplishment fell so far short of their aspiration. Art gives pleasure; but if it stops here it falls far short of its chiefest duty and privilege, which is, to reveal, as fully as the revelation may be made, the ideal, the infinite, that stretches like a shoreless ocean, above, beneath, and on every side of the actual. No representative art can fully reveal this infinity; art is tied down by too many limitations. Right here lies the superiority of the art of music; it is not limited as the work of the painter or sculptor is limited, by the aspects of outer nature, but speaks its mystic language direct from soul to soul, yet in terms so comprehensive that to each one of a thousand hearers it may convey a different message.

But music, like the other arts, has its limitations, which are very hard and practical. Our range of sounds is small, at most a poor hundred—and the number of their combinations is very small, yet for the building of what wondrous "sound palaces" have these poor elements proved themselves sufficient.

Psychologists have made many and strange attempts to account for the existence of the esthetic sense; their chief effort seems to be to reduce it to a mere question of physical pleasure or pain, until they can prove that the will and the intellect are nothing but secretions of the brain cells, and man nothing but a cunningly designed machine. We will prefer to believe that this esthetic sense is one of the attributes of that immaterial part that is the real man, of which this wonderful body is but the servant



and vesture. Any neglect to cultivate any part of this immaterial essence, is sure to result in an atrophy of that part, and the atrophied part must of necessity react on the rest, just as an atrophied limb will mar the muscular adjustment of the rest of the body. Therefore care should be taken to educate this esthetic sense, which is much more than a capability of receiving pleasure from beauty—it is the capability of receiving or of conceiving the ideal. If this view of the esthetic sense is right, it may help to explain why it is that art may make use of the ugly, or the evil, and so transform them by this idealizing power, as to destroy their repulsiveness, not by making us love them, but by giving us a glimpse of the profound truth that ugliness and evil are necessary parts of the great “plan of the universe,” and by moving us to sympathy with those who suffer from them.

The share that music has in this training of the esthetic sense can hardly be over-estimated; dealing, as it does, directly with the fundamental emotions, it finds readier access to the hearts of the many, than do any of its sister arts. Knowledge is a pre-requisite to the perfect enjoyment of a painting or a statue, but a symphony of Mozart or Beethoven will often give a keener enjoyment to the unprofessional hearer who is endowed with the musical faculty, than to the professional musician who is (as too many are) lacking in this particular. Wherever this musical faculty exists the power of discriminating between good and bad music increases with wonderful rapidity, with increased opportunity of hearing the good. It is only necessary to refer, in proof of this, to the change that has been wrought in the public taste during the last twenty or thirty years by such organizations as the Thomas Orchestra of Chicago and the Boston Orchestra. The success of these organizations in educating the esthetic sense of the multitude is very marked. And there are other agencies at work in this field, reaching down to the primary school and the kindergarten, sedulously inculcating the principles of the art, and training the esthetic sense to recognize what is best in it. It is not well to depreciate in the least degree any of the other arts. The training they give to the esthetic sense is beyond all valuation. Especially is this true of letters. Wholesome literature is the best safeguard against the aberrations that are too apt to mark the course of those whose training has been exclusively in the arts that make large demands on the emotions. But the directness of the appeal that music makes, and the prompt response with which it meets, make it, of all the arts, the swiftest vehicle for influence, while the beauty and exactness of its “forms,” so closely analogous to architectural forms as to make Madame de Staël say that “architecture was frozen music,” furnish one of the keenest pleasures to the esthetic sense.

If the considerations here set forth carry any weight, they prove the claim of music to a foremost place among the arts as a means for training the esthetic sense.

## WHAT IS PIANO TECHNIQUE.

By JAMES HUNEKER.

What is piano technique? What the salient material for mastering that mystery of music—its technics? The dictionaries help us by pointing out the meanings of the term, for it has more than one. We learn that it may relate to a consideration of the artistic details in a performance; or, perhaps it is intended to call our attention to the purely mechanical part of piano playing. It is a word about which hovers something of the awe hitherto associated with things not supposed to be terrestrial. And it must be confessed that the professors of the art of piano playing rather enjoy the esoteric atmosphere that envelops the teaching of music. To the beginner the first steps in the jungle are terrifying. To those who have studied for five years the heights still seem unattainable. And to the artist who suns himself in the blaze of a public success the word technique falls just as glibly from his mouth as it did when he was a young student grinding slowly away in the mills of depressing five-finger exercises.

Is there then more than one kind of technique? Does the word signify all or nothing? Paganini, the world's greatest executant on the violin, once told an ardent pupil: "All you need to master the instrument is technique, *technique*, **TECHNIQUE!**" This aphorism is a commonplace of the schools. It has since been credited to Franz Liszt, whose youthful ideal was to become the Paganini of the keyboard. It may be variously interpreted. It may mean that after the fingers have become the obedient slaves of the mind, the mind itself must be schooled to interpret in a superlative manner the music of the masters; and after this point has been passed there are transcendental mountains of virtuosity to be scaled by the few undaunted ones—by the Liszts, Tausigs, Rubensteins, Joseffys, Rosenthals, Paderewskis and Pachmanns. So you see there is no such thing as one unvarying technique, any more than there is one comprehensive method of playing the piano. As there are no two persons alike, no two pairs of hands precisely similar, so are there no two pianists who play the same, or have even reached eminence by the one road. Hard work is necessary for all; yet no two players work alike.

And having cleared the ground of some confusion, let us examine in detail the bugbear of young folk—piano technique. It is generally agreed by leading masters in the contemporary world of piano teaching that old methods erred in giving the student too much to do. Either his fingers were treated as harshly as are recruits by a Prussian drill master, or else his mind was stuffed with too much music. In both cases progress was hampered, and became a halting thing. A wilderness of dry studies were put before him, and if he were industrious he would play with agility



everything that was written. But the music was lacking. Thus rose the phrase, "mechanical playing." This type of student usually plays like a machine, like a mechanical piano. The opposite type, lacking the application, neglects his exercises, allows his muscles to become flabby, and his performances are characterized by faulty technique, even though they are musically pleasing. But music is made to be played, and it cannot be played without muscular as well as mental training.

Let us examine the human hand. Any anatomical chart will tell you, if you so desire, the names of the various bones, muscles, tendons, and nerves that go to the making of this natural miracle. Being always at hand, we seldom examine our hands. We know that the fingers are independent of each other in a more or less degree; we know that the bones in the back of the hand are joined by a most ingenious and exquisite mechanism to the wrist, and that this flail-like member controls the hand by means of the forearm and upper arm. After the shoulder is reached the control is lodged elsewhere, but all is dependent on the central office—the brain. It is the fingers, wrist and arm that most concern us just now. They are the prime factors in piano playing. They represent compositely one-half of that technique so earnestly sought for. It is evident then that their control, in part and in whole, is the first step in the acquisition of muscular technique.

The beginning is usually made with the fingers. They are the ten voices that must sing—ten individual voices, ready to obey the slightest current from the brain. Advanced teachers, recognizing the purely muscular part of these beginners, place the student's fingers on a table. The hand is first flattened, the fingers separated widely as possible. Then each one is lifted, the others remaining outstretched. After finger consciousness is established—*i. e.*, the realization on the part of the student that his fifth finger is not his thumb, that his fourth, or ring finger—the weakest and most refractory of them all—is to be elevated alone, then the teacher allows the hand to be arched in the conventional manner of pianists. The wrist rests on the table, the hand is allowed to fall naturally without a trace of stiffness, the fingers curved slightly in, their tips touching the table. The thumb, or first finger, as it is now universally known, should stand away from the hand, also slightly curved, and ready to be passed under the fingers at a moment's warning. This thumb is really the strategic point of the ivory battle field. Its mastery means smooth scale playing. It may be asked at this juncture if silent pianos cannot be profitably used by beginners. Decidedly yes. They not only concentrate the attention of the beginner upon the correct up and down strokes of the fingers, but, by a tell-tale system of clicks, they register the correct or incorrect touch. Being toneless, the pupil is not tempted to experiment uselessly or to attack music far beyond his powers. I leave to the earnest teacher consideration of this particular problem.

The hand is now arched—the word will serve; though it is, of course, not an arch—so as to allow each finger to fall upon a key. Transfer the hand to the piano or dumb keyboard and let the up and down stroke of each finger proceed. This stroke consists in lifting to the full height the curved finger, like a hammer, then dropping it *consciously* upon the key and pressing the key down to the bottom. After the single finger exercises are mastered, commence the slow trill, which is the alternate lifting and depression of any pair of fingers, beginning with the first and second. And this slow trill, this two-finger exercise, is the foundation exercise in piano study. Dr. William Mason, the veteran artist-teacher, declares that Liszt used it before playing in public, and upon its simple foundations Dr. Mason, himself, has elaborated a very complete and remarkable system of rhythmic technics. The left hand must be invariably subjected to the same treatment as the right. After the fingers begin to gain independence and flexibility, the thumbs should be treated to a severe course of gymnastics. The thumb, by reason of its position, has to make an oblique stroke, and this, with its passage under the hand, gives the key to all scale playing. The scale consists of seven notes, therefore the thumb must serve as a bridge over—strictly speaking, under—which safely passes the other four. Take the C major scale for example—a most difficult scale to play, despite the fact of its employing only the white keys. If the first finger or thumb falls on C, the second naturally touches D, the third E. Now comes into play the peculiar office of the thumb. From the moment D is struck, the C is relinquished and the thumb curved under is ready to fall upon F the instant E is passed. Thence to G, A, B and C is easy. Therefore all good teachers emphasize the special cultivation of the thumb or first finger.

Supposing that your fingers are fairly limber and obey your will, when any particular key is to be struck, the next thing to attack is a series of carefully graded five-finger exercises. They may be found in a half thousand methods. All are good, though only one set need be overcome. Take up Czerny, or if Czerny seems old-fashioned, go to Plaidy or Zwintselier. In them are the materials of piano technique. What are these materials? Practically speaking, the mechanical side of piano playing consists in accurately striking the keys and *measuring* the keyboard. Both eye and ear, and what is called muscular memory—*i. e.*, the fingers unconsciously and correctly executing after many repetitions any scale or figure—are brought into play. This measurement is an important thing. After you can play one scale correctly you may attack two or three or four. But remember that to insure accuracy *slow practice* is absolutely necessary. A child—to employ a very familiar and striking illustration—must creep before it walks, walk before it runs. The slower the preliminary practice the greater the speed. On first examination of a page of piano music a confusing blur of notes strikes the eye. There are long chain-like runs of black dots, then notes going ladder-wise up the staff, then solid groups,



bunched together. On this side of the art, the symbols of music, I have nothing to say. The teacher will make clear all the crooked ways of note-values, time, rhythms, legato and staccato touches, and of the proper delivery of the music. I am chiefly concerned in the endeavor to prove to you that the actual amount of the material which makes up piano technique is not appalling. It really consists of a few well-defined forms which we call figures.

First of all, after the mastery of the slow trill and the passage of the thumb, comes the diatonic scale. Twenty-four of these must be fingered and memorized. These comprise twelve major and minor scales. Their respective normal fingering may be found in Plaidy or in any sound instruction book. Know the scales and you have the *open sesame* to music. The chromatic scales, in which every note of the octave plane is utilized, serves as an excellent practice for the thumb. But the main thing is the study of the diatonic scales. Following these is the arpeggio in all keys, so-called because of its harp-like effect. It must be practised in all its positions and inversions. Here again the thumb plays the chief role, for in the grand arpeggio—*i. e.*, the chord positions in several octaves—it must serve as a keystone, striking once in each octave. There are many varieties of chords—dominant seventh; diminished seventh, and chords in extended or dispersed positions. But they all are based upon the scale, and the fingering of one practically means the fingering of all; the variations are of slight importance. After scales, arpeggios and chords begins the study of double notes—double thirds, double sixths and octaves. Thus far the fingers have been the dominant factor. Now the wrist asserts its supremacy. In octave and chord playing the wrist rules. Later it is time to study the movement of the forearm and upper arm with all the fascinating problems of muscular devitalization. To play the scales in double thirds and sixths is a difficult feat; yet it must be attempted. Octave scales follow, and soon we are knocking at the portals of the piano virtuoso.

The wrist must be treated in the same manner as the fingers. It hangs loosely when not used, and without stiffening it lets the hand be suspended over the keyboard. Elevate the hand and let the wrist act as a sort of a flail or lever throwing the hand upon the keys, the thumb and fifth finger an octave apart. This up-and-down movement, executed with absolute freedom and varying degrees of speed, must be repeated many times with both hands, separately and together. After the up-and-down stroke has been mastered, then attempt the lateral skips—jump from one key to another. This sidewise movement is the most difficult thing in octave playing. You will have observed then, baldly stated, that piano technique, mechanically considered, consists in the accurate execution of scales, chords, arpeggios, double notes and octaves. There is a year's preliminary work before the scales are learned. To the conscien-

tious teacher must be left the details of finger gymnastics, touches—legato, staccato, tremolo and portamento and all the absolute necessities.

And now we have reached the consideration of another technique. It is the technique of the esthetic, the well-sounding, the beautiful. It is music-making in a word. It is the object for which all the muscular drill, all the fatiguing technical exercises have been undergone. Music is now the goal of the student. His hand, wrist and forearm, the mechanical apparatus, are under his powers of volition. He can will at pleasure an up-stroke, a down-stroke, scales, chords, arpeggios, runs in double notes and complex octave passages. He has passed beyond easy places, and is looking longingly at Chopin and Schumann. But the fruit is not yet ripe. The technique of musical expression must be mastered. All these notes, these figures and technical forms must be made to say something, to express something. The muscular memory must now become subservient to the musical. To *educate* the talent of the student, Bach—whose music is the reverse of dry or forbidding—should be given him for his daily musical bread. The little symphonies, and two and three part inventions will not only teach him how to think musically, but they will impart to the fingers an individuality, a fluidity that can be secured by no other means. If the hand is flexible, let some of the Heller studies be taken up; but if the fingers need strenuous drill, do not hesitate to attack the Czerny School of the Staccato and Legato or his Velocity studies. Then follow the mellowing and graceful Cramer etudes—Von Bülow's edition—true tonic for technique-weary fingers; and from Cramer to Clementi is but a step. With Tausig's edition of these world-famous studies, the veritable *Vade Mecum* of the pianist we may attack Beethoven, for the technics of the Beethoven Sonatas are rooted in Clementi. And after Beethoven all things are possible—Schumann, Chopin, Liszt and Tausig.

The old days of torture, when the curriculum of the piano student included *all* piano studies, are happily vanished. Condensation, is now the watchword. A careful grounding in technics prepares the hand for studies in style, for Heller, Cramer, Clementi and Chopin. And even of these a judicious selection is made. No more years of dull, senseless, soulless mechanical finger exercises. The student must think, must be alert, must make music, not mere muscular movements. And thus economy in study is but the reflection of a better, purer taste in piano music itself. Shallow, noisy, display pieces built in silly operatic themes no longer obtain. Bach, Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, Chopin, Heller, Henselt, Liszt, Tschaikowsky, Tausig, Moszkowski, Grieg and others have written music eminently adapted to the keyboard, music which requires not only fingers but brains and emotions. And do not forget that Bach is truly the father of modern piano technique. Study his music without haste, without rest; study his Symphonies, his Inventions, and when you have reached the Well-Tempered Clavichord begin its study with a purified, humble heart, for in it is contained all musical wisdom.



## HOW TO GAIN CONTROL OF THE PIANO.

By MRS. JOHN VANCE CHENEY.

Ringing with truth is the statement of Emerson that "Our painful labors are unnecessary; there is a better way." In no place and at no time is the accuracy of the statement to be more perfectly realized than it is in piano practice. Investigation and experiment with hundreds of pupils has led the writer to the conviction (1) that the long, tedious road toward the attainment of benefit and delight from the study of music is unnecessary; (2) that it greatly retards mental and spiritual growth through music; (3) that music is natural to man, to be "let out" of the soul and mind by conscious, co-ordinate working of mind and muscle, and (4) that music never can be driven into soul and mind through the fingers.

A certain degree of muscular dexterity can be acquired by mechanical practice and severe labor, but at an enormous waste of nerve force, and *music* is never reached in this way. Musical feeling sometimes survives the slow, deadening process of "five-finger" practice at the piano; it rarely, if ever, survives a complete clavier course. Drudgery in the pursuit of music, gift of the heavenly muse, is to be deprecated. The way of music is one of the ways of beauty; and it is only by following some way of beauty that we can come to it. To find that "our painful labors are unnecessary" is the first step toward control of the instrument. The second step is to gain control of ourselves, mentally as well as physically.

To gain control of self for the purposes of piano playing, one must begin at the source, which is mind: "Mental control of bodily function comes through taking thought thereto." It is to the *mind* that one must go to find the quality of tone, the power to grasp the symbols (the notes and keys), and the power to relax and contract the muscles at will. This clearly comprehended, it remains consciously to pass the mind down the muscles of the arm, hand and fingers, with the *intention* of relaxing and contracting them at will, and with the *expectation* of response. The law of expectancy plays an important part.

Here is the whole secret of piano control in a nutshell. Mental gymnastic is the training for the hand, vastly more important than actual keyboard practice. It cannot be otherwise, for it is the cause for which the physical movements are the effect. Upon a clear comprehension of what is to be accomplished by mental gymnastic should follow finger, hand and arm gymnastic, either at the keyboard or away from it. Equally good results seem to come from practice at the keyboard and practice away from it.

The time required for this technical work (which must never be mechanical, but always consciously mental) need not exceed twenty minutes daily.

Among the requisites of piano playing are nobility, purity and strength of tone, freedom, lightness, elasticity, rapidity and elegance of fingering. All these qualities reside in the mind, to be brought out only by conscious and intelligent effort in the mind.

As an illustration for daily practice, let us select the quality of nobility. The student wishing to express nobility should form a mental concept of the quality of nobility; then, by dwelling upon it to the exclusion of all other thoughts, realize that a thought can be expressed just as it is pictured to the mind (if the thought-impression is sufficiently strong); then, with relaxed arm, hand and fingers, produce the tone, and thus discover the suitable gymnastic—finger, hand and arm motion—to convey the concept. The thought and impulse of nobility having found expression, the rich, deep tone should be exactly repeated several times, until it is impressed upon the mind. When it is proved to be something attainable and attained, it will remain at command, as so much technique. It will remain, and will always be available; for it is a creation, it is technique become flesh and blood—one's very self. With it in possession, the player never "gets out of practice" of this amount of technique. A few moments of concentration will call it up; and, being present, it is ever ready for use.

What is possible with one of the qualities of technique is possible with all. If nobility of tone can be developed in the manner described, so can lightness, power, dexterity and velocity, and all other forms of technique.

In a technique acquired by intelligent thought and a sympathetic appreciation of music as a soul language, we find one of the great sources of profit and delight. The new education in music has come with the beautiful evolution of the new day, and it has brought with it a revised estimate of the value of music as an educational factor. Necessarily, it lays bare the weak points in the old education, and presents reasons for the disastrous effects of it on the nervous constitution of the devoted student. The reason pianists lose control of the keyboard, "get out of practice," require so much drill as to make them rather slaves to their art than masters of it—the reason for all this is that technique, instead of being a part of the artist, is no more than a mechanical means to an end, when, in reality, it is an expression of the end, is of the essence of it, is the very self of the artist.

To sum up the question of piano control: the quality and quantity of tone are in the mind, to be drawn from it at will. All degrees of velocity are the result of definite thought, expressed at once in the rapid succession of notes; velocity should not be a slow growth, but rather an instantaneous response to quick thinking. All forms of technique, complex as well as simple—double-thirds, sixths and octaves—are alike subject to the mind for expression. Difficult passages in compositions yield readily under the method indicated, and finished technique becomes a habit of thought, and so a permanent possession.

After what has been said, some hints concerning the application of these theories may be helpful. Let us say that a little girl of five years comes for



a lesson. She has no knowledge of the keyboard, of the notes or of the way to place her fingers on the keys. What shall be done first? We have said "to gain control of self for purposes of piano-playing one must begin with the mind;" the mind must be interested. What will interest it? What does the child wish to do? What would she do first, without an instructor? She would play, would make tones, make them herself and listen to them. The first step for her, then, is with tones. She should make tones, make them in her own way, as she would if she were alone; this, for the reason (it cannot be too often repeated) that tone expression is one kind of self-expression, and the function of music is the expression of the soul, not an accomplishment to be put on, and adjusted according to somebody's method. When the tone has come and been listened to attentively, it should be pointed out to the little student that music is stored away in her organism to be let out, or expressed, and that, like the simple tone, all the tones, all the music is there. From the start we are working away from "self-consciousness" by drawing the mind from self and fixing it on the thing to be done. We are also establishing the habit of concentration upon some one of the essentials of musical expression, and not upon the non-essentials of hand and finger position. By listening attentively to the tone we are establishing the habit of discrimination; the pupil must think the kind of tone she would like to hear. She may be helped to this concept by hearing a delightful tone hummed, or by suggesting the tone of a silver bell as one to be desired from the instrument.

Now is the time to make the arm and hand perfectly supple, in order that the tone idea may have no obstacles to encounter on its way to the keyboard. The tone is to drop from the mind to the keyboard. The hand and arm must drop. Notice that word *drop*; it is the letting go, it is the first physical gymnastic resulting from a mental gymnastic, the dropping of a tone from the mind to the keyboard. This at once interests the child; she is creating something. It is unnecessary to point out the advantage of this method of procedure over that where the hand be placed on the keyboard in a certain position, from which each finger is to be lifted and put down numberless times with no idea back of it, nothing but the instructor's dictum. Pains need not be taken to say, "Drop on one finger;" the little one's dainty instincts will suggest this. She probably will not *drop* at all at first, but will rather stick the little finger into the air and *put* it on a key; which is directly opposed to the muscular condition desired. When the drop comes, as it will with a few attempts, it should be emphasized that a beautiful tone has come out over the relaxed hand and arm, and that it is the expression of a beautiful tone made first in thought; further, that it was a very sweet feeling that caused the mellow tone, and that beautiful mellow tones can only result from sweet feeling—(At this point reflex action of tone upon the mind takes place, and harmonious expression is making for harmonious thinking.)—The difference in the quality of tone produced by the medium of relaxed muscles and by muscles under tension is at once distinguished by the child.

The question arises, "If the relaxation of arm and hand does not come easily, what shall be done to induce it?" Froebel says, "If you would have a child understand a deed, let him do a similar deed." This means that a child is to be given something to imitate. Here the responsibility of the teacher is emphasized, and a great law of expression presents itself—the law that the teacher can only express what he or she is, that grace of motion must be the result of grace of spirit.

We will assume that we have an instructor with true and thorough preparation of mind and body; in which case a desirable impression and expression by the child is assured. As a rule, if the teacher have a correct concept of the result desired, not only will the relaxed muscular condition and the consequent deep, round tone become the fixed possession of the child in the first lesson, but the average child of five years will obtain a concept of legato or the perfect blending of one tone with another. This concept of legato expressed with a relaxed wrist and a gliding action of hand and arm will draw legato tones after it as surely as night follows day. A smooth legato is the *bête noir* of all piano students up to this time, and is the quality of piano control most sought for during years of unintelligent drudgery. It is not attained by "practicing," but as an inevitable result of a legato concept, and that in the first lesson.

Proceeding in like manner, we may expect, in a second lesson, from our little pupil of five years, when mentality has not been benumbed by an unintelligent environment, a smooth, legato, correctly fingered passage of at least an octave. To obtain crispness, strength of tone, freedom and flexibility, the concept of a vital spark must be sent over nerves and muscles, followed by finger, hand and arm gymnastic of springing, with the greatest possible elasticity and dexterity from the key, the finger emitting the tone as the trolley wire emits a spark under friction. These two touches, legato and staccato are the fundamental touches from which the innumerable shades of touch in piano control are derived. They are perceived and intelligently expressed by a child in two lessons. In six lessons the child should be able to read in treble and bass clefs and to play several little studies, both hands together. Notes and all symbols should be learned incidentally, as landmarks. Given the right environment, and in four years a child, taught in this way, should be a delightful and artistic pianist, with a repertory of classic and modern music memorized and at command.

The work of music teachers following the methods of "The New Education" is one of delightful growth. Appreciating that "the child creates himself by reproducing his environment within himself," the responsibility and opportunity of the teacher assume most important proportions, and suggest the infinite care and preparation that a teacher should give to the building of her character as well as to the study of her art.



## AN INTRODUCTION TO DISSONANCE.

It is important first to get a thorough understanding of the various concords. But dissonance is so frequently employed in tune forms that the commonest examples should now be studied.

DISSONANCE OF FA AGAINST SO.—This dissonance is more frequently used than any other. Let the pupils listen to the following combinations:

Primary degree.	Secondary degree.
1.           * $\left  \begin{array}{l} \text{s} \\ \text{s} \end{array} \right  \begin{array}{l} : \text{s} \\ : \text{f} \end{array} \left  \begin{array}{l} \text{s} \\ \text{m} \end{array} \right  \begin{array}{l} : - \\ : - \end{array} \parallel$	2.           * $\left  \begin{array}{l} \text{s} \\ \text{s}_1 \end{array} \right  \begin{array}{l} : \text{f} \\ : \text{s}_1 \end{array} \left  \begin{array}{l} \text{m} \\ \text{s}_1 \end{array} \right  \begin{array}{l} : - \\ : - \end{array} \parallel$

They will see that in both cases when Fa has struck against So it has to sink into harmony in the tone below, while So holds on its way.

In the next examples the pupils will see that while Fa goes to Me So may leap to Do.

Play in different keys.

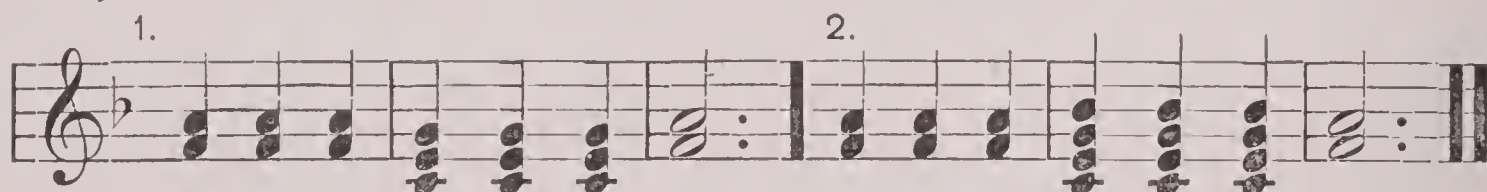
$\left\{ \begin{array}{l} \text{m} : \text{r} \mid \text{m} : \text{f}^* \mid \text{m} : - \mid - : \\ \text{d} : \text{s}_1 \mid \text{s}_1 : \text{s}_1 \mid \text{d} : - \mid - : \end{array} \right. \quad \left\{ \begin{array}{l} \text{s} : \text{s}^* \mid \text{s} : \text{s}^* \mid \text{d}' : - \mid - : \\ \text{m} : \text{f} \mid \text{m} : \text{f} \mid \text{m} : - \mid - : \end{array} \right. \parallel$
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Play exercises in different keys and let them tell whenever the dissonance of Fa against So is struck, and whether it is in the primary or secondary degree.

CHORD OF THE DOMINANT SEVENTH.—The chief use of the dissonant Fa is in the SO chord. It enriches that chord by adding another third above the Ray, and at the same time tones down the restless energy of the chord.

Notice the difference in the two following illustrations:

Key F.



The characteristic position of the dominant seventh chord is just before the last DO chord of the music, where the Fa comes like a shadow across the bright SO chord, and prepares us for the peaceful close. See this in the closing cadence of the following chant:

Key G.



Call the pupil's attention to the difference between the SO chord in the third measure and the <sup>7</sup>SO chord in the sixth measure. This will be a good time also to show them that the final DO chord is generally heard without the energetic So, which leaves in the mind an impression of peace and rest.

As this chord plays so prominent a part in music, and is, indeed, the determining factor in key-relationship, the pupils should become thoroughly accustomed to it. Play the following exercises in all the different keys:



DISSONANCE OF DO AGAINST RAY.—Next to the dissonance of Fa against So, that of Do against Ray is most commonly heard, *e. g.*—

Key G.



They will see that when the Do has struck against Ray it has to “resolve” upon Te, while Ray is free to hold on or pass to another tone. There are two things to notice about this dissonance of d against r, first, the Do must have been prepared in the preceding chord, and secondly, this dissonance nearly always occurs on the strong pulse.

It may be noted in passing that in all cases of dissonant fourths, the dissonance resolves upon the third of its own chord, which it has for a moment displaced; while the dissonant seventh resolves upon the third of the next chord. As a general thing the young student's mind should not be burdened with these details for the present; but he should listen frequently to the three forms of dissonance which have been noticed, and learn to detect them by ear.



# AN INTRODUCTION TO MINOR MUSIC.

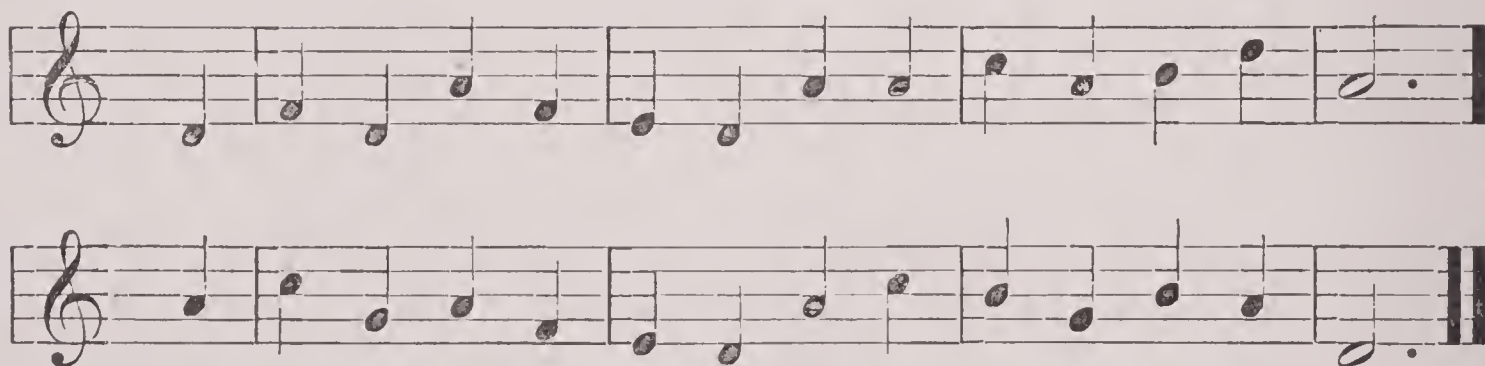
In all of our music up to this time Do has been the controlling factor, but we have now to study music in which Do takes a subordinate place.

The ancient Greeks formulated a number of modes of using the scale. One scale would be from Do to Do<sup>1</sup>; another from Ray to Ray<sup>1</sup>; a third from Me to Me<sup>1</sup>, and in this manner every tone of the scale had its own mode in which it was the predominant tone. Some of these modes were more highly esteemed than others, as they were supposed to have greater moral influence. Curiously, our Do mode, which we now call the major mode, was quite late in coming into favor. The Greek philosophers considered it immoral!

One by one the old modes dropped out of use, until there are only two now in use, the Do mode (Major) and the La mode (Minor). Two of the other modes lasted on through the Middle Ages, and each of them is still occasionally heard. One was the So mode, which was much used in early church music. The famous melody which is sung to "Scots wha hae wi' Wallace Bled," is in this mode. The other was the Ray mode, which is something like our modern minor. The Ray mode is still heard in some traditional tunes. The old hymn tune, "Martyrs," is one of the best examples of this style of music:

Do is C.

MARTYRS.



The La mode is the only one which lives on side by side with the Do mode, because it is the only one which has been able to accommodate itself to the requirements of modern harmony. To do this it has had to undergo considerable modification, in which there is a pretty close imitation of the habits of the Do mode. From the Do mode we get all of the major music, and from the modified La mode comes our minor music.

There is a wonderful charm in minor music. It lacks the definite outline and the precision of major music, but for that very reason the imagination revels in its dreamy mystery. It seems a fitter expression for the infinite aspirations of the soul. Major music is, in a sense, bounded and local, while minor music is unbounded and universal. It precedes major in the elemental traditional music, and, on the other hand, it transcends it in the highest flights of musical genius.

But, since in musical art minor harmonies are formulated upon major models, it is very necessary to have a clear definition of major tonality in order that we may understand its "wavering image" in the minor.

The study of minor music may be made very interesting to the children, first, because they feel a natural attraction for what they like to call "shadow music," and, secondly, because they find in it a new application of the principles which they have firmly grasped in their previous musical studies.

It is one more instance of going from the known to the unknown. If they have a clear idea of the major form, they will trace a beautiful meaning in its minor reflection.

It may be presented to them in some such way as this:

Let them listen to this phrase | **d m s m d s<sub>1</sub> d** || and tell the names of the tones which they hear. Then let them listen to the same phrase followed by its relative minor, thus:—

Major, | **d m s m d s<sub>1</sub> d** || Minor, | **l<sub>1</sub> d m d l<sub>1</sub> m<sub>1</sub> l<sub>1</sub> —** ||

Let them hear this sung two or three times. They will notice that although these two phrases are very different, there is an evident relation between them. The second is imitating the first.

Let them hear another phrase followed by its minor relative, thus: Major, | **d m s f m r d** || Minor, | **l<sub>1</sub> d m r d t<sub>1</sub> l<sub>1</sub>** ||. Again they will notice that the second phrase is imitating the first. Ask them which phrase seems the more substantial and which the more shadowy. They will quickly decide that the first is the substance, and the second its shadow.

Sing this phrase, | **d m d s<sub>1</sub> d m d —** || and ask around which tone the melody is grouping itself. When they have observed the centralizing effect of the Do, sing the relative minor phrase, | **l<sub>1</sub> d l<sub>1</sub> m<sub>1</sub> l<sub>1</sub> d<sub>1</sub> l<sub>1</sub> —** || and they will learn that La is now the center of attraction. Explain that when Do is in command, the music is major, and when La is the governing tone, the music is minor.

Write down a phrase in the major with its reflected image in the minor, thus:

Major, **d r m f m r d**  
 \ \ \ \ \ \ \  
 Minor, **l<sub>1</sub> t<sub>1</sub> d r d t<sub>1</sub> l<sub>1</sub>**

They will now be able to observe how the minor La follows the lead of major Do, while minor Te follows major Ray, etc.

Ex. 263.

Sing a few short phrases by their tone names, and let the children answer with phrases in the relative minor, *e. g.*—

Major Pattern.

Minor Response.

<b>d m r d m r d   </b>	.	.	.	.	<b>l<sub>1</sub> d t<sub>1</sub> l<sub>1</sub> d t<sub>1</sub> l<sub>1</sub>   </b>
<b>d r m f m r d   </b>	.	.	.	.	<b>l<sub>1</sub> t<sub>1</sub> d r d t<sub>1</sub> l<sub>1</sub>   </b>
<b>m r d s<sub>1</sub> d s<sub>1</sub> d   </b>	.	.	.	.	<b>d t<sub>1</sub> l<sub>1</sub> m<sub>1</sub> l<sub>1</sub> m<sub>1</sub> l<sub>1</sub>   </b>
<b>d s<sub>1</sub> d s<sub>1</sub> m r d   </b>	.	.	.	.	<b>l<sub>1</sub> m<sub>1</sub> l<sub>1</sub> m<sub>1</sub> d t<sub>1</sub> l<sub>1</sub>   </b>
<b>d m s f m r d   </b>	.	.	.	.	<b>l<sub>1</sub> d m r d t<sub>1</sub> l<sub>1</sub>   </b>



CHANGED EFFECT OF TONES IN THE MINOR.—Although the tones retain their individuality, they undergo certain modifications in their new minor relations. La keeps her old disposition, plaintive or rollicking, as the case may be, but she has acquired a self-reliance, which is necessary in the new circumstances. Me has more bright assertion than formerly, which also befits her position as the minor dominant. But the greatest change is in the dethroned Do. All his strong self-reliance is gone, and he has now a mournfulness and a gloom which reminds us somewhat of Fa, especially in the downward tendency of the tone.

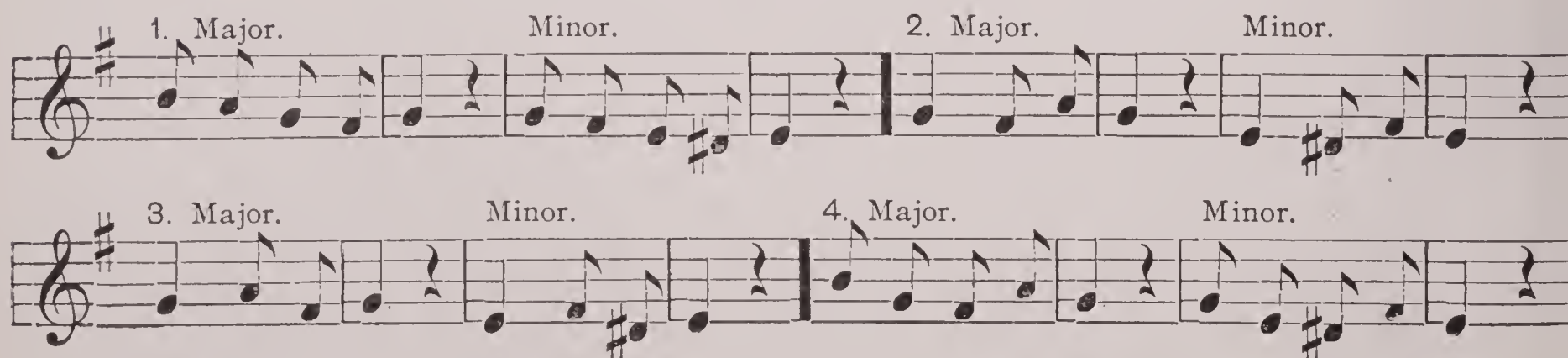
MINOR COLOR SYMBOLS.—The same colors will be used for the tones in the minor as for those in the major, but as the Do has undergone such an obscuration, it seems fitting to represent it by a more sombre shade of red.

ESTABLISHING THE MINOR TONIC.—In the earlier exercises we saw the importance of firmly fixing the Do chord in the pupil's mind as the foundation upon which all the major harmonies should be solidly built. It is now just as necessary to establish the LA chord as the basis of all minor harmonies. The most effective way to do this is to contrast it with the well-known DO chord, thus:



When they have listened to this several times, in different keys, the impression may be deepened by seeing the color harmonies, while listening to the chords.

THE MINOR LEADING TONE, SE.—One of the most marked characteristics of the major scale is the way in which the seventh, Te, leads strongly toward the Do. As we have seen, that is one of the determining factors in establishing the scale in any given key. In like manner, we need a leading tone under the La to establish that as a minor tonic. The pupils will feel this instinctively, and it will be better to let them get into the way of singing the tone before their attention is called to its character. It may be done in this way: Sing to La such phrases as the following, to each of which they will la the minor response.



In giving the responses they are simply singing by ear and not thinking of the names of the notes. Continue with this practice until they give the minor seventh without any hesitation. Then write down any one of these major examples, thus:

**m r d t, d** || and let them supply the minor part below; as soon as they observe that the minor part lies a third below the major they will probably put in **d t, l, s, l**. Now ask them to sing the part which they have written, and if they sing the correct sound for So, they will find that it does not give a good imitation of the major Te. Show how the new tone clings closely under La, and then give its name, Se. The exercise will then appear thus:

**m r d t, d** ||  
 \ \ \ \ \  
**d t, l, se, l** ||

Repeat the process with other examples until they clearly see the relation between the major and minor seventh.

The tone Se has now become an essential part of the minor scale, to the exclusion of So, which is comparatively rare in minor music. There is none of the joyous independence of So in the new tone, but a decided leaning toward La. In the ordinary staff notes it takes the place of So with a sharp before it. Let the children listen to a major cadence followed by its relative minor cadence.

Do is G (key G).

La is E (key E minor).



The foregoing examples show the contrast between the major and minor modes, but as we study their use in musical composition we shall find that they are continually interchanging and supplementing each other.

The modern ear has a strong craving for clear tonal relation, which has already been spoken of as sense of key. Hence in minor music, with its hazy outline, we feel the need of listening to the relative major to give a clearer definition to the minor reflection; and in answer to this need, we find all minor tunes modulating at some place into the major.

EMOTIONAL CHARACTER OF MINOR MUSIC.—We know how Do impresses its firm, strong character upon major music. In like manner, minor music is subject to the dominating influence of La; and because this tone displays such opposite moods, minor music is more variable than major. It often goes into extremes of sadness or gayety, and while it is capable of expressing the most languishing tenderness, it sometimes bursts forth with wild energy.

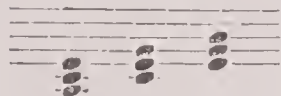


## HARMONY.

By HUGH A. CLARKE.

It is not a simple matter to write intelligibly on Harmony, without the use of technical terms that are understood only by the initiated. The aim of the author here is to convey to the young student some idea of what Harmony is, and of the order of its development.


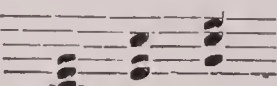
Harmony may be defined as—first: the art of combining sounds of different pitch, and secondly: the art of making agreeable successions of these combinations. The combinations are founded on the physical laws of sound, as set forth in the science of acoustics. The successions of these combinations are founded on psychical laws, as yet but vaguely apprehended. All combinations are founded upon superimposed thirds—thus—A, C, E, G, B, D, F.—Take these letters in groups of three—thus:




and so on, and we get the fundamental combination, which is called the Common or Perfect Chord, or Triad. All the combinations that remain are simply additions to, or alterations of, this chord.

Since Art always anticipates Science, all the combinations were arrived at empirically, as the result of centuries of experiment. Simple and natural as these chord combinations appear to us, they were not so to the ancient musicians, whose theory of music was largely complicated by mathematical considerations, inherited from the Greek system, and by the dictum of the Pythagoreans that the fourth, fifth, and octave were the only consonant intervals.

All speculation as to when musicians first began to try different combinations are utterly futile, owing to the paucity of musical remains, and to the difficulty of deciphering the few that exist. Then again, the art seems to have advanced with great rapidity in one country while at a standstill everywhere else. It is strange that at a time when the barbarous combinations called *diaphony* were used a composition such as the canon *Sumer is icumen in* could have been written, and it is inconceivable that it is the only piece of music of this period (the close of the Twelfth Century) that was written with such skill. There must have been hundreds before and after it, which have been lost.

When the interval of the third and its inversion, the sixth, for example  were admitted among the Consonances the foundation of Harmony was laid. It will be easily seen that these chords composed of three letters may be arranged in three ways—thus:  In the

first group, counting from the lowest note, the intervals are 1, 3, 5; in the second, 1, 3, 6; and in the third, 1, 4, 6. The first and second groups were the only ones admitted until the time of Palestrina; the third was strictly forbidden. Music written on this basis is called the Classical Contrapuntal style, or strict style, a manner of writing, now obsolete, which reached its culminating point in the work of Palestrina. The advent of the modern Harmonic School of Music was not marked by a sudden, sharp breaking away from the old school. Like most changes its coming was gradual; new writers ventured on new experiments, generally with the effect of rousing the wrath of that large class which believes that all things should remain as it found them, or made them. As usual, the champions of progress, or of change, won the battle. New combinations were constantly added to the store of musical material, and new ways of treating these combinations are constantly appearing—some to be permanent additions to the resources of the art, others to achieve a short-lived popularity.

One of the first additions to the harmonic stock in trade was the third of the arrangements of the chord previously mentioned, viz: —known to musicians as the six-four chord. Its use was tied down by very strict regulations, which have been constantly relaxed—or rather, new regulations have been made, until the free use of this arrangement has become one of the characteristics of modern music. But the most important additions were the chords consisting of four letters—called chords of the seventh, for the reason that the letters counted from the lowest up make the series—C E G B.

1 3 5 7

The correct use of one of these seventh chords forms one of the most important parts of the study of harmony. The difficulties connected with their use are, unfortunately, somewhat increased, owing to the lack of unanimity among theorists as to their origin. The older school of theorists treat them as independent chords, of which the lowest sound is the root; but there is a growing belief that they may all be referred to one root, or to two or three roots in the scale, of which these seventh chords are the overtones. This way of treating these chords possesses the great merit of simplicity, especially in the rules for the movements of these chords, technically called their “progressions.” There will, however, always be room for discussion, because the acoustic theory will not account for all the combinations that may be used, and there is no scientific basis for the rules concerning the progression of chords; or if there is any, it must be sought in the domain of psychology—not in that of physics. It does not suffice that the musician should familiarize himself with all the combinations and all their possible successions, he must also learn the various expressions that each change in the arrangement of a group produces. It may seem a small matter which sound of a given group may be at the



top or at the bottom, yet it is of such importance to the effect, that some of the most beautiful passages in music are directly owing to this choice in arrangement, and would be completely spoiled if the arrangement was changed. This choice of chords and their arrangement is exactly analogous to the choice of words and phrases by the poet or skilled prose writer. The meaning of a sentence may be conveyed in a thousand ways, but there is one supremely excellent way, that is possible only to genius. So it is with the harmony of a musical phrase. In the mind of the real composer, melody and harmony coming into being together, each is the complement of the other. It is only the tyro or the feeble genius who has to struggle with both to bring them together. To reharmonize a theme of Mozart or Beethoven is to divorce a perfect union.

Even this degree of familiarity with the chord combinations and their progressions is not enough. The musician should recognize them instantly upon hearing them, and should have a mental "picture" of them so clear that he is never for a moment at a loss for the right one. He who would gain this supreme mastery of the material of music, will find that he has undertaken a task that will tax his powers as severely as would any other "study" with which he might wrestle.

The most wonderful thing about harmony is the simplicity and scantiness of the means employed—a chord of three, and a chord of four sounds—the powers of which are not by any means exhausted. Well may Browning, the poet *par excellence* for musicians, write:

"But here is the finger of God, a flash of the will that can,  
Existent behind all law, that made them and, lo, they are;  
And I know not if, save in this, such a gift be allowed to man,  
That out of three sounds he frame, not a fourth sound, but a star."

There is yet other work for the student to do who would become an accomplished harmonist. It may sound paradoxical to say that the best way to harmonize a melody is to leave a great part of it unharmonized, treating these parts as ornamental notes. Notes treated in this way are called by various names—changing notes, passing notes, etc. They are not, by any means, to be understood as being unessential parts of the melody—indeed, they often constitute the chief beauty of the melody. So true is this that it has been said that dissonance is of more importance in music than is consonance. Many as are the ways in which these dissonant, unharmonized notes may be used, they may all be brought under a few simple rules, the very simplicity of which makes their application difficult—in fact, musical instinct alone can guide the composer in their use.

The change that came about in the art of music when composers began its construction on definite harmonic principles amounted to a revolution. To the old classicist, dissonance was a thing to be avoided, or, if used, to be used under the most severe limitations. To the modern composer dissonance is the most important means of expression, a means that of late has been forced into undue prominence by a school of harmon-

ists, to whom a common chord is so commonplace that they would, if possible, avoid it even as a final.

It is much to be regretted that the old school has fallen into undeserved neglect. It had a character of its own, differing entirely from that of the Harmonic School. The art of music should employ every means of expression, and hence cannot afford to ignore or neglect means that served for centuries as the vehicle for the thoughts of some of the greatest masters of the art. The difference between the two schools may be thus defined. In the old school we find a multiplicity of parts, or "voices," all of equal importance, and all, apparently, moving with absolute freedom. In the new school there is one voice of supreme importance, the whole duty of the remaining voices being to emphasize and enhance, in every possible way, the beauty of this master voice. The old school has been well compared to Greek architecture—severe, pure, passionless—fit for the temples of the Gods. The new school may be compared to that other architecture miscalled Gothic, which, from western Europe to farthest India, has raised edifices that have perpetuated in stone the hopes, fears and aspirations to which they owe their conception. In other words, the old music is calm repose, the new is passionate action. Would that we might have a little of the calm repose injected into some of our latter-day turbulencies!

It may be gathered from what we have written that the art of harmony may be acquired by careful study. This is true, but only to a limited degree. Memory and application are all that is required to master the subject, but—and this is a large "but"—genius is absolutely necessary to use it effectively. Just as the man of literary aspirations may familiarize himself with every synonym in the language, and yet be unable to write an essay or a poem, so the musician may have all the rules at his finger's ends, and yet be unable to compose even a simple song. Inspiration "cometh not with observation." Knowledge simply supplies the conditions for it, but without inspiration it can do but journeyman's work. The man who can invent a good melody has more of the stuff in him that goes to the making of a musician, than has the most accomplished harmonist, who is lacking in this gift of invention. Albrechtsberger knew a hundredfold more of harmony and counterpoint than did Schubert; yet Schubert is an "Immortal" and Albrechtsberger is known only because he was at one time Beethoven's teacher. But what a musician the world would have possessed had the genius of the one been united with the knowledge of the other!

It is hoped that this brief explanation will serve to give to the uninitiated some idea of what the word harmony means to the musician. The historical aspect has been very lightly touched upon, as technical knowledge, supplemented by plentiful musical illustration, is necessary to make it interesting and instructive.



## THE ORCHESTRA.

By W. J. HENDERSON.

The modern orchestra should be regarded as a single instrument rather than a collection. Upon it are played symphonies, symphonic poems, suites, and other compositions, by a performer, who is called a conductor. But the orchestra is none the less a collection of instruments, and its present composition is the result of a long growth and of operation of the law of the survival of the fittest. In the inchoate state of the orchestra there were many varieties of violins, but only one survived. There were several kinds of *viol di braccia*, but only one lived to become the familiar viol of the orchestra of to-day. There were many sorts of wind instruments, but only a few of them are now manufactured. The supposed usefulness of the others was long ago disproved.

Before the year 1600 instruments were assembled in a haphazard manner, chiefly to make music at the banquets of the rich. There were no compositions for these collections of instruments and they played anything which came to hand. But from the experience thus gained, the musicians of the early part of the seventeenth century began to learn the nature and capacity of each instrument, and to find which were suitable to orchestral employment and which were not. Much was accomplished through the search of Claudio Monteverde (1568-1643) after dramatic effects in the orchestral portions of his operas. He is regarded as the real founder of the modern orchestra. He employed the modern soprano violin for the first time, though he did not give it the prominence it afterward attained, and he found the value of trumpets and trombones. He used ten tenor viols, which showed that he felt the need of strings in his assembly.

Monteverde also made some study of special instrumental effects. He began to find out what a body of strings could do, and what would be most suitable to a flute. Thus from Monteverde's labors came about the gradual establishment of the two contrasting bodies of string and brass instruments in the orchestra. From his experiments came finally the establishment of the string quartet, which is the foundation of the modern orchestra. In 1649 we find Cavalli imposing the principal support of the voices in his operas on two violins and a bass, making a tolerably good three-part harmony of strings. Ten years later Alessandro Scarlatti was using two violins, a viola and a bass, just as we do to-day.

With Scarlatti the modern orchestra began to take pretty definite shape. The string body was its foundation, though to be sure it was not always used in the modern style. The principal wind instrument was the oboe, while bassoons were employed to strengthen the bass part. Flutes were

occasionally used, while trumpets and kettle drums were introduced for certain purposes. The oboe was made to sing the pastoral passages, while the brass and the drums voiced military, or at least militant, ideas. With this kind of an orchestra the world of music went forward to the beginning of the eighteenth century, when the advent of Handel and Bach greatly influenced the development of the band. Bach's treatment of the orchestra was such that it revealed fully the value of each instrument as a solo singer, while Handel's developed the manner of writing for instruments in mass. Later composers thus gained a great amount of instruction from the works of these two men.

The time was now ripe for the birth of the symphony, and with Joseph Haydn (1732-1809) it came into existence. With it, of course, came the fully developed modern symphonic orchestra. Haydn employed oboes, bassoons, horns, trumpets, kettle drums, violins, violas, 'cellos, and basses. In his later works he introduced clarinets, of which the value had been thoroughly established by Wolfgang Amadeus Mozart (1756-1791). With these men the use of the wind instruments in pairs, which had been uncertainly practised by their forerunners, was systematized, and the distribution of the harmony among the string instruments was demonstrated. Following them came Ludwig Van Beethoven (1770-1827), who made further and important developments in the composition of orchestral music, and consequently in the use of the orchestra itself. He introduced into the symphonic orchestra the trombone, which had previously been used only in opera, and increased the number of horn parts to four. Since Beethoven's time the fundamental constitution of the orchestra has not been changed, though certain instruments have been added for special effects.

The orchestra of Beethoven consisted of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tympani (kettle drums), first violins, second violins, violas, 'cellos, and basses. In his latest works we find four horns and three trombones. This orchestra divides itself into four departments—wood, brass, percussive instruments, and strings. The first, second and fourth are those which make the music. Each of these departments, except the percussive, is so constituted that it can produce a complete harmony, or, in other words, is capable of playing by itself without accompaniment. The wood choir, for example, has flutes, which are soprano instruments ranging to the highest regions of melody; oboes, which are also sopranos, but not of such high range; clarinets, which have a compass extending from the lowest register of the contralto voice well up into the soprano, and bassoons, which cover the whole range of tenor, baritone and bass.

The brass has trumpets, which are soprano instruments of much power and brilliancy of tone, horns, which extend from the bass up to the lower portion of the soprano register, and trombones which cover the regions of tenor, baritone and bass. Thus we see that either of these departments is capable of producing a full and complete harmony, and therefore of



performing without assistance from the other. At the same time the character of the tone produced by each is entirely different from that of the other, and this is a fact of which the composer takes much account in his use of them.

But we still have the strings. The violins cover the soprano and contralto registers, the violas, both contralto and tenor, the 'cellos the tenor, baritone, and bass, and the bass the lowest bass. Composers of to-day, however, still further enrich this assembly of instruments by adding others. The piccolo, a little flute of extremely high range, is used to extend the upward flight of the melody, and three flutes are used frequently instead of two to enrich the harmony. To the two oboes is added the English horn, the alto of the oboe family, and an instrument of beautiful individuality. Three clarinets are much used instead of two, and to them is added the bass clarinet, an instrument of organ-like sonority and power, invaluable either as a solo voice or a component part of the harmony. The contra-bassoon, which runs an octave lower than the ordinary bassoon, is often added to strengthen the bass. To the brass choir is given a third trumpet, while below the trombones is placed the deep-voiced and rich-toned tuba, a bass instrument of power and agility. The percussive department gathers in all instruments which can be utilized. To the kettle drums, the bass drum, the cymbals and the triangle are added big bells, sets of little bells, tambourines, gongs, castanets, and even the xylophone. Anything which can mark a rhythm and at the same time has a character, either national or individual, can be utilized in the percussive department.

The harp has found its way out of the opera, where it was used for national themes, such as the wandering minstrel or the Egyptian maiden, to the symphonic band, where it is now almost indispensable. The old string quartet, as it is called, though it is really a quintet, remains the same; but composers now make it sing in more parts. The first violins are frequently divided into two or four parts, the second again into two, the violas into two, and the 'cellos the same. Thus the strings voice a wonderfully full and rich harmony, and, like the wood and the brass, are capable of playing alone. For special purposes all this array of instruments is often still further increased. For example, in the third act of "Die Walküre," Wagner calls for two piccolos, two flutes, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, eight horns, four trumpets, one bass trumpet, four trombones, one contra-bass tuba, four kettle drums, harp and strings.

The reader must have seen that one of the first requirements of the orchestra is the establishment of a full and sonorous harmony. A quartet of human voices sings in four parts: soprano, contralto, tenor and bass, and the orchestra is primarily arranged so as to allow of its voices being thus treated. Each of the choirs is constituted thus. But owing to the greater compass of instruments it is possible to write in more than four

parts. So the harmony is enriched and the modern orchestral composition gains greatly in richness and brilliancy of color. If, however, the entire orchestra were constantly employed, the result would be monotony of character and power. So the composer, by using now the brass, now the wood and again the strings, gains a variety, which is far beyond the reach of the human voice. This, however, would still be insufficient. A simple rotation of the different departments would in the end become quite as monotonous as the constant use of the entire body, and it would lead to a very inflexible style of composition. The composer then makes use of the value of the solo voices of the instruments and of the mixture of their tone-tints. A single melodic thought is made interesting for a long time by simply passing it about from a flute to an oboe, from an oboe to a clarinet, and then to a bassoon, a horn or a violin. Again a flute and an oboe may sing it together, thus producing a different effect from that obtained by using either instrument alone. A flute and a clarinet together sound unlike an oboe and a clarinet, while a 'cello and a bassoon make still a different quality of tone. Again the brass choir as a whole may be combined with the wood as a whole, or either one of them with the strings. Here we get another series of effects. Again parts of one choir may play with parts of another. Horns and strings are beautiful together, and equally beautiful, but altogether different in tone, are horns and clarinets. A combination of trumpets with clarinets and bassoons will produce one effect, and the simultaneous use of flutes, oboes and 'cellos another. In short, there is no limitation but that of the composer's fancy and taste to the combinations which may be made in the modern orchestra, and all of them produce beautiful and eloquent effects.

The composer must bear in mind the nature and power of each instrument. He must so arrange his combinations that the principal melodic thought is not given to an instrument too weak to make it heard above a harmony allotted to more powerful voices. And he must not attempt to make an instrument speak a language which is foreign to it, unless he desires to produce a humorous effect. When Mendelssohn wished to burlesque the fairy trumpets in "Midsummer Night's Dream" he wrote a fanfare for oboes, instruments of a purely pastoral nature. A flute cannot speak defiance, and a trombone should not be chosen to sing a love song.

The tendency of the latest orchestral writers, however, is to give the wind instruments a wider variety of utterance than the older composers ever imagined would be possible, and it is not possible for us now to foresee at what point the limit will be reached. The instruments themselves have been very greatly improved in mechanism, and the skill of our modern players is great. Many things may be attempted now which in Beethoven's time would have exceeded the ability of the ordinary orchestral player. To read one of Richard Strauss's orchestral scores is to see that wonderful agility is now required of all the wind instruments.



## THE ARTISTIC VALUE OF MUSICAL CULTURE.

By W. S. B. MATHEWS.

It was a fortunate suggestion of the late Matthew Arnold to define the much-used term Culture as a "knowledge of the best which has been said and done in the world," for this definition at once drew a distinction between knowing thought and merely knowing books; it gave place and value to history, as a narrative of the great things done in the world; and easily included among the things worth knowing all that great cult of the beautiful which we group under the name of Art. Previously to this, and in part as a Puritan heritage, the place of art was but imperfectly understood, and if any part of its master-works was studied, it was as something individual to the scholar, and aside from the road to culture in general. Our education has been and still is in bondage to the utilitarian idea; the modern "practical man" wants to know how much better off a student is for knowing anything about art. Will he earn his living any more easily? If not, why waste time upon it? Fortunately this bare form of the question has now become obsolete; even the practical man sees that when a poor boy, educated at public expense, turns out to be an inventor, or a genius in art, the community receives from his work a stimulation and an uplift of more value than from whole lives of unthoughtful and unimaginative workers.

In the better circles it is now understood that the well-rounded individuality, the world-wide sympathy with doing and aspiration, and the esthetic satisfaction derivable from literature, religion and art give the individual a comfort and a joy in living which go far to compensate him for whatever may be arduous in the daily toil by which he earns his livelihood.

"Faith, love and worship," Ruskin has well said, are necessities to the soul; and Art is a province of human effort in which they come to a full and satisfying expression.

There is something curious in this faith in the beautiful and in this admiration and reverence for those who have so expressed the beautiful and the sublime as to bring it into the thought of mankind. Thousands who have never seen a canvas by Raphael or statue by Michael Angelo, a piece of coloring by Rubens, or even the truth-telling portraits of the old Dutch masters, know the great names of these artists, and not of these alone. Phidias, dead these two thousand years and more, is still a living tradition as one who felt and manifested the beautiful in human form. It is the same in the world of Music. Such names as those of Bach, Handel, Mozart, Beethoven, Schumann, Chopin, Liszt, Wagner, Brahms, stand out from the background of human history with a refulgence essentially finer than that of the greatest generals, statesmen and writers. And this is becoming more and more the case;

yet there are many who do not quite see the grounds upon which this instinctive turning towards Art is based; nor, especially where, in the world of music (possibly outside that of the church), there is anything to gratify such longing and ideals. Therefore, the ground of the present paper is to deal with the general question in a threefold aspect: First, What is a musical education? Second, Wherein does it become artistic? And third, What is the relation of this kind of musical education to that general culture of the beautiful known as art?

An education in music, therefore, must, first of all, deal with *music*. It is quite possible to play fluently and forcibly upon any instrument of music and still be practically ignorant of music itself; one might know all about the kettle-drum parts in all the classical symphonies and still conceive these great master works as different manifestations of rhythm. I have often imagined to myself the conception of the drummer as he stands counting his forty-five measures of rests. Does he recognize the fact that music is still going on while his part is silent? Or does he consider the lack of his rhythm-determining strokes to have deprived the music of its life? Even upon the pianoforte, one may play forcibly and fluently and yet remain wholly outside that inner world of music which we have in mind when we speak of music as art.

The difficulty is that music is so very large on art. It covers so many phases of life and so many types of soul. Literature, when it has concerned itself with music, has usually done so upon very insufficient and mistaken grounds, as in the case of Tolstoi and his "Kreutzer Sonata" and his "What is Art?" a question which he broaches, but fails to answer. Even Browning, whom it is fashion now to laud for his knowledge of music, uses his terms in a way which raises more than a suspicion of the sufficiency of his knowledge. It must have been the knowledge of an amateur, working within some quite small province, for no writer is less cognizant than Browning of the great peaks of the delectable mountains in music. As for the women writers—but let them pass.

To be educated in music is, first of all, to know what it is which music undertakes to do. Music is an external something, a physical disturbance of the circumambient atmosphere, apprehensible by the auditory sense—in short, something to be heard; it is also an inner something—feelings, imaginations, deep awakenings of inner consciousness, which follow upon certain of these disturbances of the auditory sense. Hence, upon the external side, it is a question of the nature and operation of these acoustical disturbances; then of the modifications in acoustical phenomena which raise the disturbances out of the purely physical into the world of inner consciousness, awaken the soul, inspire the imagination, kindle enthusiasm. And then it is a question of knowing the masterpieces which do this most wonderfully. All of this without being necessarily able to play a single note.

But how is this, asks one; how is it possible to know these things about music and to feel music as art without being able to create into sound so much



as the least of all its masterpieces? It is a grave question, and one benefit of its appearance is to point out the necessary truth that to know art as a summary of opinions concerning the contents and relative excellence of certain great biographical names, is a very different thing from knowing music in the sense already defined. The same mistake exists in painting and in literature. Some are educated in books about literature, and come out of it knowing who were the great writers, what kind of subjects they handled, the names of their greatest works and the most reputable opinions of the relative merit of these works, without having carefully read any one of the master-works concerning which their opinions are, so glib and also so orthodox. It is the same in painting. Engravings tell them all that their eyes have learned of the masterpieces of Raphael and the other great artists; and the manuals of this form of art have given them, ready-made, the art-judgments which the cultured are supposed to hold concerning them. Could anything be more vapid and unrelated to soul?

Assuredly it is better to know even the names of the great artists and the names of some of their greatest works than to be wholly ignorant of this province of human effort; but so much is not to be educated in painting, still less to be cognizant of art.

It is not given to artists to be universal. Even the interpreters are not universal. Actors, for example, are not able to pass far outside the boundaries of their own personality. Under every disguise which they assume the man himself shows, and the success of the stage lies in assigning parts according to the approximate nature of the players. It is the same with musicians. One excels in certain types of music, another in a different type, but few or none excel equally in all. It is the same with creative artists. The painters, for instance, besides being hampered by the need of a suitable model for every figure, find themselves in sympathy with certain types of life and with few besides. Hence a painter has not only his mannerisms of color, his habits of grouping and of managing his lights, but also his limitations in types of scene or moments for portrayal. Michael Angelo, for example, had the sense of strength and of a physical development nearly superhuman. Hence in all his figures bold foreshortening of great masses of muscle, strong faces, full of the untold history of life. By way of contrast, observe the feeble retouched photographs of the strong men now living. So also Raphael had a keen sense of the beauty of line and grace of composition. In his figures we find neither the muscular strength of those of Michael Angelo nor their mental force. Like differences meet us in music. Bach was, first of all, a musician; then a strong soul. His music is full of the imagination of a deeply sensitive musical mind. It is also wonderfully well done technically, and behind it and shining through it there is always the deep and strong nature of the creative artist. These qualities have made it not alone a heritage for those of deeply sensitive musical nature, but a powerful instrument for awakening musical perceptions and sensations in these previously unfamiliar with them.

The same is true of Haydn, a genial and good-humored soul, trained to the trick of never permitting himself to have a grievance (for a musical theme is capable of becoming a grievance just as truly as a sense of personal injury—and Wagner does not always escape this danger); the music of Haydn deals with certain pleasing and superficial types of musical imagination. The geniality with which it does this is of the first class; but the music belongs to the quiet hours of olden days when the strenuous had not as yet taken full possession of man. And so we might go along down the roll of the musically great, pointing out how individual they all are, and how confined to their own few types, despite the volumes they wrote and the noble intentions they had of saying some new and still, newer thing.

Now, to be educated in music is, first of all, to know the range of each one of its greatest masters; to be familiar with the sound of his music, and to recognize the points in which each of his more important works represents the creative artist, and the scope of its effect upon our modern mind. As already said, this can be done without being able to play, although it is undoubtedly an advantage to be able to play. One arrives at this cultivation by much hearing and some study and reflection. And in these later days of self-playing instruments one can play over by himself the entire works of any composer he cares to study. Naturally where he has to control the tempo and decide upon the degree of force, he may not be successful at first in securing the effect intended by the composer; he has to learn how to manage these points, and at first they may elude him; but this is something very different from having to wait all the weary years until fingers have acquired the facility necessary for reproducing all these tonal fantasies.

This kind of study carries its own reward with it, at least to those who have a natural susceptibility for musical delight. There is something in us which desires musical expression. And so each new piece is a revelation of the novel and often of the beautiful. And in the end, when one is familiar with the range of a master and knows all his greatest works, there is the satisfaction belonging to culture—an added enjoyment in life, with resources for long and unlimited gratification.

Thus the education becomes musical when it deals primarily with music, as distinguished from the mere fact of playing a few things; or the breathing and tone production with a few songs as a total result of years of application. And the education becomes artistic when it has experienced the line of demarcation between those pieces of music which illustrate life, dignify emotional types and give the listening mind the sense of completer self-expression; and those less fortunate pieces of music, often by the same composers, which do not enlarge or dignify existing mental types or moods, and which leave behind only a sense of weariness.

The third aspect of our fundamental question is by no means easy to dispose of. It is capable of being settled offhand, by saying that such an education in music as here described has no necessary relation to education in art in general, still less to special educations in the provinces of painting,



sculpture, poetry, or what not. But let us see. All art has for its mission to express the beautiful in sense forms in such a way as to touch the beholder. Awakening something in the beholder—a something greater and of vastly nobler value than the mere stone or canvas—is the object of all art. When Phidias wrought out from inanimate marble the exquisite proportions of a statue it was not the mere figure that he had in his mind as the end of his work. It was what that figure would mean to all sympathetic beholders. It was this inner something, this inspiration or suggestion, this bringing nearer a conception of the divine, the tender, the heroic, which actuated his chisel and filled the hours of his sleepless nights. So also with Raphael, it was not mere beauty as such which gave his brush the cunning and his lines the grace and the spirit, the nobility and the suggestiveness of the Sistine Madonna; but the meaning of the Madonna, the significance of the Christ Child, and the worship of all true souls—this is what Raphael put into this wonderful picture. And even if critics should succeed in assuring us that Raphael was but a poor master of line and drawing, and even an indifferent mixer of pigments, the fact remains that in that one picture he created an embodiment of a lofty and a beautiful idea which has appealed now to three centuries of human lives, and does still appeal. Something of this kind there is in every great picture.

So it is in music. The soul has its moods. At one time grave, serious, repressed, noble; at another tender, loving, soaring, even to the heights of tumultuous joy—all these come into the art of music one after another. The soul loves to find its inner nature reflected in this way. And reflected in music how magically!

Just as our consciousness moves in time, one state following hard upon another, often very unlike in nature and all the more enjoyable, so all music moves in time, and, like our soul states, vanishes with the moment when it lives—moves with what pomp of tonal symphony and rhythmic swell, and with what evanescent shadings of color! Thus the inner spirit of man comes forth and is glorified in sounds which, come again into his ears, stir the beholder; even at times move him to a like greatness of aspect and conception. This is what music has in it. It is a cultivation to learn to feel it in this way. It uplifts the spirit; it gives it kinship with the great moments of man; makes him liker to God—that all-including concept of Greatness, Power and Beauty.

How can it be doubted that this opening of spirit, this awakening of the soul to the beautiful and sublime in one province of art, makes it all the easier to open the perceptions in yet other departments. But even were not this the case, it still remains that in the art of music, taken in its entire sphere, we have the most complete existing reflection of the human spirit in its innermost movings and aspirations; a reflection, moreover, which, in its form and nature, appeals to the ears of this generation with singular power.

## INTRODUCTION TO THE HISTORY OF PAINTING

THE art of painting is of modern development. Although practised by the ancients, they did not carry it to a high degree of perfection. The Greek genius, sane, mellow, and debonair, untroubled by the vision of the Crucifix, found its natural expression in sculpture.

When men began to worship a suffering god, the serenity of ancient life passed away. The Greek joy in nature, in the beauty of the human form, perished amid the discords of a struggling, aspiring world. Pagan art, the expression of the bright imagination, the warm fancy which peopled Olympus with beings of immortal youth and beauty, was abhorred or forgotten by the generations of the Middle Age. The glory of nature did not penetrate the mystic twilights of the Gothic cathedral. The soul of the worshiper, homesick for the infinite, regarded the body as a prison-house. Yet the profoundly religious spirit of the mediæval world — its consciousness of the immortal destinies of man — was to have a far-reaching influence upon the unborn modern art of painting. The debt of painting on its spiritual side to Catholicism, to the mediæval Christian spirit, is beyond measure. To understand the early art of Italy, of Spain, of Germany, and of Flanders, it is necessary to remember the twelve hundred years of Catholic Christianity which preceded its birth. The "endless series, Virgin, Babe, and Saint" was the product of a world united under one spiritual head, joining in one ritual, confessing one faith and one baptism.

This religious influence would not of itself have been sufficient, however, to vitalize the art of painting. The necessary fructifying element was supplied by the re-awakened interest in the natural world, and by the study of Greek art and literature. Men emerged from the shadows of the cathedral into full sunlight. They looked upon the earth and saw that it was good. The resurrected beauty of the Pagan world, which to Savonarola brought with it the stench of the grave, was to the men of the early Renaissance a wholesome guide back to nature, to the forgotten loveliness of the physical creation. Like children awakened from a long sleep, the early Italian painters looked upon the world with morning eyes of wonder and of joy. They sought to copy nature and to express themselves. Released from the bondage of mediæval superstition and of mediæval ignorance, they dared to enjoy earthly life, to assert each the freedom of his own will and of his own thought and feeling. The Renaissance spirit was an expression of individuality, of the lively curiosity of the individual in everything which concerned human life and experience.

There is a certain child-likeness in the pre-Raphaelite painters; in their fresh imagination, in their serenity, in their delight in natural things, as of children released from the trammels of school. From the strange union of the mediæval and the pagan worlds were born complex personalities "many-sided,



centralized, complete." The painters were not only painters, but scientists, philosophers, and poets. The vast strength of Michelangelo turned to sweetness in his sonnets. Leonardo left his canvases to plan great engineering works. Botticelli expressed his strange philosophies in paintings shadowed with "the pale cast of thought." Giotto built a tower of wonderful beauty, yet obtained his immortality as a painter. It was an age of kaleidoscopic genius, of "strange thoughts, fantastic reveries, and exquisite passions."

The Italian Renaissance, which was preëminently one of painting, is divided into the early and the high Renaissance. To the early period belong such painters as Giotto, Fra Angelico, and Botticelli. To the high Renaissance belong the Titans like Michelangelo and Raphael. In their relation to these two periods the Italian painters will be considered.

The great awakening of the spiritual and intellectual forces of society in the fourteenth and fifteenth centuries could not be limited to a single nation. Spain, Germany, Flanders, and Holland shared the art Renaissance of Italy. In England and in France the development of painting did not reach maturity until the seventeenth and eighteenth centuries.

#### GIOTTO (1266? - 1337)

CIMABUE has been called the father of modern painting, but that honor really belongs to his pupil, Giotto. Cimabue never freed himself from the trammels of Byzantine tradition, his Madonnas remaining always stiff and archaic. The legend which tells of the boy Giotto drawing a sheep with a sharp stone upon another stone, is symbolic of the artistic principles of the man. He went straight to nature for example and inspiration. Underneath his crude drawing and coloring is the spirit of fidelity to the natural world.

"Cimabue thought to lord it over painting's field,  
But now the cry is Giotto, and his name's eclipsed."

Between the Byzantine painters of whom Cimabue is representative, and the great painters of the Renaissance there is no link, but Giotto is the spiritual father of Raphael and Michelangelo.

His work may be studied in the Upper and Lower churches, Assisi, in the Arena Chapel, Padua, and in the Bardi and Peruzzi chapels in Santa Croce, Florence. To Giotto's frescoes in Santa Croce, his simple, sincere record of the life of sweet St. Francis, Ruskin devotes a portion of his "Mornings in Florence." In Santa Maria Novella, the Dominican church of Florence, half hidden by the twilight of an old cloister, is another fresco of Giotto's "The Birth of the Virgin." It represents St. Anne lying upon her bed, watching a nurse who is washing the infant. At the door of the room is seen a neighbor coming to inquire for the mother and child. The whole picture is like a passage of simple poetry out of the hearts of the people. To see it is to understand why Giotto is the father of modern painting.

## FRA ANGELICO (1387-1455)

AMONG the painters of the early Renaissance, Fra Angelico stands apart, separated from his brethren by his indifference to the study of nature, and perhaps by his intense spirit of devotion, which would look only to heaven for guidance in his art. The voices of the Renaissance never pierced his monastery, where he passed all his days, praying, dreaming, and adorning the cells of his fellow monks with his unearthly visions. The beauty of holiness has never been so perfectly expressed as in the paintings of Fra Angelico. Pure, delicate, ethereal, as if bathed in the air of paradise, they embody those aspirations of the soul which, rejecting earth, take flight toward the heavenly shores. Fra Angelico's saints never have been on earth, never have known its pain. They live and breathe in the atmosphere of the divine world.

Upon the walls of the cells of San Marco in Florence, his paintings may still be seen. He had little knowledge of drawing, of light, of shade, of perspective, of color. Something of the indefiniteness and pallor of the medieval conception of the spiritual world clings about all his work — the refinement not of death, but of life beyond death.



In the Uffizi gallery is the "Coronation of the Virgin" by Fra Angelico, with its border of familiar angels playing upon their musical instruments. In the Academy of the same city, are pictures from his hand representing the life of Christ. The entire body of his work, with one or two exceptions, is contained in the city where he spent his devout and tranquil life.

## SQUARCIONE (1394-1474)

EACH of the schools of Italy had a characteristic bent. The Umbrian was distinguished for its devotional feeling; the Venetian for its love of color; the Florentine for its nature study; that of Padua for its sculptural quality, due to its study of classic marbles.

The first influential master of the Paduan school was Francesco Squarcione, a classical student and a connoisseur of ancient sculpture. His knowledge of anatomy being based on the study of Greek statues, his painting is essentially statuesque in character. He imparted this quality to his pupil, Andrea Mantegna (1431-1506), whose work, while strong in drawing and in color, has nevertheless something of the rigidity of sculpture. His paintings display, however, a close study of nature, a mature knowledge of drawing, and much delicacy in the handling of light and shade.



## MASACCIO (1401?-1428?)

IN THE Brancacci Chapel of the church of the Carmine, Florence, may still be seen some frescoes by Masaccio, containing groups of figures remarkable for their lifelikeness of expression, for their fidelity to nature. Masaccio was the first great nature student of the Renaissance, possessing a mastery of form, of light and shade, and perspective, remarkable for his time.



## FRA FILIPPO LIPPI (1406-1469)

FRA FILIPPO LIPPI, a painter-monk whom Browning has made the subject of a characteristic poem, continued the realistic and naturalistic tendencies of Masaccio. He was among the first to introduce real personages into his sacred paintings, to draw his Madonna or his saint from some Italian peasant woman. He was not possessed of spirituality, nor of devoutness of feeling, and this secular element detracts from his religious paintings.

## GHIRLANDAJO (1449-1494)

GHIRLANDAJO began his career as a goldsmith. The evidences of this art are found in the ornamental details of his paintings, combined with great dignity, even grandeur of expression. His execution was free, his drawing good, his handling of draperies graceful. His "Birth of the Virgin," in Santa Maria Novella, drew forth the scorn of Ruskin, who contrasts it unfavorably with Giotto's simple treatment of the same subject. Nevertheless, it is a painting of much strength and beauty. Another good example of Ghirlandajo's art is "The Visitation," in the Louvre.

## SANDRO BOTTICELLI (1446-1510)

*By ANNA McCLURE SHOLL*

AMONG the painters of the Renaissance, Botticelli shares with Leonardo the quality of charm, of a fascination heightened by mystery. This quality, found alike in his mythological and in his religious paintings, combines them in a strange union such as linked the classic with the medieval world. Of all the artists of the fifteenth century, Botticelli embodies most completely and significantly the complex forces of the early Renaissance—its bizarre philosophies, its curious religious cults. His sensitive spirit responded equally to the beauty of the pagan world and to the unearthly beauty of the Catholic tradition, yet was undisturbed by enthusiasm or personal bias. He paints both mytho-

logical and religious scenes with a kind of philosophic indifference, as if it little mattered to whom men gave their allegiance. His Venus has the sadness of a Madonna; his Madonnas are dejected as if with the self-consciousness of the modern world.

In Botticelli the fresh joyousness of the early Renaissance had already turned to wistfulness. A student of Dante, a follower of Savonarola, their stern judgments never hardened his own sympathies. "His interest is neither in the untempered goodness of Angelico's saints, nor the untempered evil of Orcagna's Inferno; but with men and women in their mixed and uncertain condition, always attractive, clothed sometimes by passion with a character of loveliness and energy, but saddened perpetually by the shadow upon them of the great things from which they shrink."

Botticelli was born in Florence in 1447. He was apprenticed to a goldsmith, from whom he took his name, and afterward entered the studio of Fra Filippo Lippi. When twenty-two years old he had become known as the best painter in Florence. In 1480 he was summoned to Rome to assist in the decoration of the Sistine Chapel. The three frescoes in that chapel, "Moses in the Land of Midian," "The Temptation of Christ," and "The Destruction of Korah," are from his hand. Before his visit to Rome, he had made designs for the illustrated edition of Dante, published at Florence, in 1482, by Baldini. A certain obscurity surrounds the later life of Botticelli. Vasari speaks of him as poor and sunk in a religious melancholy, and dragging out a dejected old age. He died, it is believed, in 1510.

His paintings are chiefly religious and mythological in subject. His Madonnas are unique in Italian art for their strange, apathetic attitudes, their melancholy loveliness, their essentially modern spirit. Chief among them is "The Coronation of the Virgin" in the Uffizi Gallery, Florence, where the Madonna, holding the child in her lap, bends over dejectedly to inscribe the Magnificat in an open book, while angels of a grand type of boyish beauty place a crown upon her drooping head. "Perhaps you have sometimes wondered," writes Walter Pater in his essay on Botticelli, "why those peevish-looking Madonnas, conformed to no acknowledged or obvious type of beauty, attract you more and more, and often come back to you when the Sistine Madonna and the Virgins of Fra Angelico are forgotten. At first, contrasting them with those, you may have thought that there was something in them mean, or even abject, for the abstract lines of the face have little noble-





ness, and the color is wan. For with Botticelli, she, too, though she holds in her hands the 'Desire of all nations,' is one of those who are neither for Jehovah or for his enemies; and her choice is on her face. The white light on it is cast up hard and cheerless from below, as when snow lies upon the ground, and the children look up with surprise at the strange whiteness of the ceiling. Her trouble is in the very caress of the mysterious child, whose gaze is always far from her, and who has already that sweet look of devotion which men have never been able altogether to love, and which still makes the born saint an object almost of suspicion to his earthly brethren. Once, indeed, he guides her hand to transcribe in a book the words of her exaltation, the *Ave*, and the *Magnificat*, and the *Gaude Maria*, and the young angels, glad to rouse her for a moment from her dejection, are eager to hold the ink-horn and to support the book; but the pen almost drops from her hand, the high, cold words have no meaning for her, and her true children are those others, among whom in her rude home, the intolerable honor came to her."



The enthroned Madonna in the Berlin Gallery is surrounded by angels lovely as flowers. An atmosphere as of some rare twilight fills the painting in the Louvre, of the Virgin, the Child, and St. John. A rose-hedge shuts them in from the world; beyond is a clear evening sky. Of his mythological paintings, "The Birth of Venus" is perhaps the most famous. There is nothing about it of the voluptuous atmosphere which should surround the Goddess of Pleasure.

"The light is indeed cold—mere sunless dawn; but a later painter would have cloyed you with sunshine; and you can see the better for that quietness in the morning air, each long promontory, as it slopes down to the water's edge. Men go forth to their labors until the evening, but she is awake before them, and you might think that the sorrow in her face was at the thought of the whole long day of love yet to come. An emblematical figure of the wind blows hard across the gray water, moving forward the dainty-lipped shell on which she sails. . . . What is unmistakable is the sadness with which he has conceived the Goddess of Pleasure, as the depositary of a great power over the lives of men. . . . He paints the Goddess of Pleasure in other episodes besides that of her birth from the sea, but never without some shadow of death in the gray flesh and wan flowers. He paints Madonnas, but they shrink from the presence of the divine Child, and plead in unmistakable undertones for a warmer, lower humanity."

Botticelli's allegorical picture of "Spring" is without this note of sadness. Venus and the Graces stand in a luxurious grove into which



spring is entering, a quaint *svelte* figure in a diaphanous gown starred all over with flowers. This picture, painted originally for the Medicean Villa at Castello, is now in the Academy, Florence. "Pallas and a Centaur," in the Pitti Palace, Florence, representing Minerva holding captive a centaur, typifies the dominion of mind over matter, of the higher nature over the lower. It is a painting of great beauty of coloring and truth of feeling. Botticelli was also a portrait painter. His portrait of Piero de Medici the younger, now in the Uffizi, is expressive and strong.

He was a master of drawing. While expert in the handling of colors, and having a poetical appreciation of their symbolism, he always subordinated color to line. His curves are full of harmony and grace; his paintings are masterpieces of lineal decoration.

#### SIGNORELLI (1441?-1523)

As PERUGINO was the forerunner of Raphael, so Signorelli was the forerunner of Michelangelo. Though Umbrian born, he was not of the Umbrian school. His pictures are full of action; dramatic rather than contemplative. An excellent draughtsman, he employed his talent to produce athletic figures in action, sometimes in forced and violent action. His paintings are not pleasing, the color being crude, the light and shade defective, and the general effect disturbing.

#### PERUGINO (1446-1524)

PERUGINO, the master of Raphael, is a true representative of the Umbrian school in his calm devoutness of feeling, and in his tenderness and purity of expression. The quiet atmosphere of his works is never disturbed, even when he paints a crucifixion. His famous crucifixion in the refectory of Santa Maria Maddalena, Florence, is a purely devotional treatment of the subject. Against a sky of calmest blue, Christ hangs upon his cross; on each side stand two saints, with sadness but with no agony of grief upon their faces. Sin and its pain have found no entrance here. It is the sacrifice of a saviour for his saints alone.



In the Tribune of the Uffizi is one of Perugino's loveliest Madonnas, enthroned between Saints Sebastian and John Baptist. The utter peace of this picture is indescribable, yet the faces of the holy persons are melancholy as if with some far-off memory of earthly pain. Another Madonna of great beauty is that in the National Gallery. The Virgin



kneels to adore the Child, the figures being overarched by one of Perugino's cloudless blue skies, like a symbol of infinite calm. This master was not without his affectations in the posing of his figures and in their expression of "almost perverse other-worldliness"; but these mannerisms never impair the charm of his work.

#### IL FRANCIA (1450-1520)

IL FRANCIA, though a painter of Bologna, was directly under the influence of Perugino. One of his best paintings is the "Dead Christ on the Knees of His Mother" in the National Gallery. The coloring is rich, the drawing excellent; while the face of the Christ is lofty in its spiritual beauty—its calm, reflecting the negativity of godhood.

## INTRODUCTION TO THE VENETIAN SCHOOL OF PAINTING

**T**HROUGHOUT the entire art-movement of renascent Italy, the Venetian school of painting remained distinct, separate, individual. The schools of Florence, of Rome, of Padua, of Umbria, merged into each other, or touched each other at certain points, but that of Venice remained uninfluenced by the classical spirit of Rome, the realistic and intellectual spirit of Florence. In his "History of Painting," Van Dyke writes of the Venetians:—

"What they sought, primarily, was the light and shade on a nude shoulder, the delicate contours of a form, the flow and fall of silk or brocade, the richness of a robe, the scheme of color or of light, the character of a face, the majesty of a figure. They were seeking effects of line, light, color—mere sensuous and pictorial effects, in which religion and classicism played secondary parts. They believed in art for art's sake; that painting was a creation, not an illustration; that it should exist by its pictorial beauties, not by its subject or story. No matter what their subjects, they invariably painted them so as to show the beauties they prized the highest. The Venetian conception was less austere, grand, intellectual, than pictorial, sensuous, concerning the beautiful as it appealed to the eye. And this was not a slight or unworthy conception. True it dealt with the fullness of material life, but regarded as it was by the Venetians—a thing full-rounded, complete, harmonious, splendid—it became a great ideal of existence.

"In technical expression, color was the note of all the school, with hardly an exception. This in itself would seem to imply a lightness of spirit, for color is somehow associated in the popular mind with decorative gayety; but nothing could be further removed from the Venetian school than triviality. Color was taken up with the greatest seriousness, and handled in such masses, and with such dignified power, that while it pleased it also awed the spectator. Without having quite the severity of line, some of the Venetian chromatic schemes rise in the sublimity almost to the Sistine modelings of Michelangelo."

Of the character of Venetian life and of its effect on Venetian art he writes:—

"The conditions of art production in Venice during the early Renaissance were quite different from those in Florence or in Umbria. By the disposition of her

people Venice was not a learned or devout city. Religion, though the chief subject, was not the chief spirit of Venetian art. Christianity was accepted by the Venetians, but with no fevered enthusiasm. . . . Again, the Venetians were not humanists or students of the revived classic. They housed manuscripts, harbored exiled humanists, received the influx of Greek scholars after the fall of Constantinople, and later the celebrated Aldine Press was established in Venice; but for all that, classic learning was not the fancy of the Venetians. They made no quarrel over the relative merits of Plato and Aristotle, dug up no classic marble, had no revival of learning in a Florentine sense. They were merchant princes, winning wealth by commerce and expending it lavishly in beautifying their island home. Not to attain great learning, but to revel in great splendor, seems to have been their aim. Life in the sovereign city of the sea was a worthy existence in itself. . . . The worldly spirit of the Venetian people brought about a worldly and luxurious art. Nothing in the disposition or education of the Venetians called for the severe or the intellectual. The demand was for rich decoration that would please the senses without stimulating the intellect or firing the imagination to any great extent. Line and form were not so well suited to them as color—the most sensuous of all mediums. Color prevailed through Venetian art from the very beginning, and was its distinctive characteristic.

“Where this love of color came from is a matter of speculation. Some say out of Venetian skies and waters, and doubtless these had something to do with the Venetian color-sense; but Venice in her color was also an example of the effect of commerce on art. She was a trader with the East from her infancy—not Constantinople and the Byzantine East alone, but back of these the old Mohammedan East, which for a thousand years has cast its art in colors rather than in forms. It was eastern ornament in mosaics, stuffs, porcelains, variegated marbles, brought by ship to Venice and located in San Marco, in Murano, and in Torcello, that first gave the color-impulse to the Venetians. If Florence was the heir of Rome and its austere classicism, Venice was the heir of Constantinople and its color-charm. The two great color spots in Italy at this day are Venice and Ravenna, commercial footholds of the Byzantines in medieval and Renaissance days. It may be concluded without error that Venice derived her color-sense and much of her luxurious and material view of life from the East.”

Painting in Venice had its origin in the fabrication of Byzantine mosaics and altar pieces; but the Byzantine tradition had passed away by the middle of the fifteenth century. From the island of Murano, near Venice, the earliest Venetian painters, Gentile da Fabriano, Antonio, and Bartolommeo Vivarini, sent forth their altar pieces. With Luigi, the last of the Vivarini family, and Carlo Crivelli, they form what is known as the Muranese school, which was really a part of the Venetian. These early painters had little knowledge of drawing, or of the human form, but the Venetian mastery of color was already present in their works.

#### CARPACCIO (—?—1522?)

THE enthusiasm of Mr. Ruskin for Carpaccio has brought the works of that master into greater prominence. While not a painter of the first rank, he is yet remarkable for his treatment of landscape, of architecture, of light and shade, and perspective, coupled with entire sincerity and honesty of feeling and purpose.



His fame rests chiefly on two series of pictures, the one representing the legend of St. Ursula, in the Venice Academy, the other embodying the legend of St. George, in the church of San Giorgio degli Schiavoni. Of the St. Ursula series, "The Dream of St. Ursula" is particularly notable for its exquisite design and purity of feeling. In a quaint, mediæval bedchamber, the maiden saint lies asleep, beholding in her dreams the angelic figure entering the room. Of this painting Zanetti says,—

"I, myself, could hardly turn away my eyes from that charming figure of the saint where, asleep on her maiden couch, all grace, purity, and innocence, she seems by the expression of her beautiful face to be visited by dreams from Paradise."

Ruskin devotes a considerable portion of his "St. Mark's Rest" to a discussion of the St. George series in the church of San Giorgio degli Schiavoni, Venice; but his excessive praise of these pictures is not accorded to by the majority of critics.

#### GIOVANNI BELLINI (1428-1516)

THE history of Venetian art really begins with Giovanni Bellini, the son of the painter, Jacopo Bellini, and the younger brother of Gentile.



ANGEL  
GIOVANNI BELLINI

The Bellini family, having lived for a time in Padua, came under the influence of the classicist, Mantegna. From the beginning, the art of the father and of his two sons was free from the trammels of Byzantine tradition; while the art of Giovanni Bellini at its zenith ranks with the best produced by the early Renaissance.

In his "Stones of Venice" Ruskin writes thus:—

"Giovanni Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of coloring, and perfect manliness of treatment, with the purest religious feeling. He did, as far as it is possible to do, instinctively and unaffectedly, what the Caracci only pretended to do. Titian colors better but has not his piety; Leonardo draws better, but has not his color; Angelico is more heavenly, but has not his manliness, far less his powers of art."

These powers were slow in maturing. Bellini did not attain to his greatest strength until he was an old man. He was sixty years of age when he painted the beautiful altar-piece in the Frari, Venice. His masterpiece, the altar painting in the church of San Zaccaria, was produced when he was nearly eighty years old. A glow of golden light suffuses this picture, in which one of Bellini's noble Madonnas appears enthroned

among four saints, against a background of rich Renaissance architecture. The coloring is well-nigh perfect in its softness and harmony.

Another noble painting, the fruit of Bellini's extreme old age, is the "St. Jerome, St. Christopher, and St. Augustine," in the church of San Giovanni Crisostomo, Venice. The dignity and beauty of the figures of the saints, the depth and richness of the coloring, the pure religious sentiment of the whole painting, make it one of the greatest in the history of art. Bellini painted many altar-pieces, chiefly of the enthroned Madonna. His Madonnas are notable for their dignity and stateliness of bearing. They are conscious always of their great honor. This heavenly pride dominates all other sentiments, even the maternal. They never caress the divine Child, but hold Him forth for the worship and wonder of the world. Giovanni Bellini, among his other works, painted a portrait of the Doge Leonardo Loredano, which by its strength and vitality places him among the greatest portrait painters of Italy.

#### FRA BARTOLOMMEO (1475-1517)

FRA BARTOLOMMEO was a follower of Savonarola, and lived in the same monastery with him, San Marco, in Florence. A man of deep religious feeling, he strove to bring the spiritual character of his art into prominence, but was not always successful. The beauty of a nude St. Sebastian painted by him, was so essentially pagan in its effect upon the worshipers that the authorities of the monastery were obliged to remove it.

He was proficient in drawing, in the handling of color and drapery, and is known as one of the strongest painters of the transition from the early to the high Renaissance.

#### ALBERTINELLI (1474-1515)

ALBERTINELLI was a fellow-worker with Fra Bartolommeo. Their style is so similar that their paintings are sometimes confused. A beautiful work of Albertinelli's is "The Visitation," in the Uffizi, a composition of great dignity and simplicity.

## THE PAINTERS OF THE HIGH RENAISSANCE

#### ANDREA DEL SARTO (1486-1531)

THE works of Andrea del Sarto display a perfection which has lost its soul. They are perfect in drawing, well-nigh perfect in coloring, yet they lack idealism and spirituality. Called by his townsfolk "the faultless painter," del Sarto was destitute of the faults of great genius. Yet his mediocrity was golden.



He was born in Florence and lived all his life there. The deadening of his spirit, so apparent in his beautiful but sensuous Madonnas, was owing to the influence of his wife, Lucrezia, a thoroughly debased woman, but possessed of beauty and fascination. To her, her husband's art was only one pawn more with which to play the amusing game of life; his soul and his honor she bought and sold at will. Browning has made the painter's shame and his wife's evil tyranny the subject of a poem.



ST. JOHN  
ANDREA DEL SARTO

His wife was the model for all his Madonnas,—beautiful, warm, laughing Italian women, seated, as a rule, upon the ground, playing with the divine Child. Del Sarto rarely painted the Virgin standing. The charming "Madonna of St. Francis," in the Uffizi, stands upon a pedestal half-supported by two laughing cherubs and holding in her arms a roguish boy. At her right is St. Francis. The colors of this picture are indescribably

rich and beautiful.

What soul Andrea del Sarto possessed he has put into the searching, wistful eyes of the young "St. John," in the Pitti Palace. The coloring of this picture has been almost ruined by restoration, but the spirituality of expression remains. "The Madonna of the Sack," on the walls of the cloister of Santa Annunziata, Florence, is notable for beauty of composition. Del Sarto was a fresco painter of the first rank. His series of the life of St. John, in the Scalzo, Florence, are wonderful in drawing and composition, perhaps marked by finer feeling than the paintings which immortalize his worthless wife.



HOLY FAMILY  
ANDREA DEL SARTO

MICHELANGELO (PAINTING) (1474-1564)

*By ANNA McCLURE SHOLL*

LIKE Dante and Shakespeare, Michelangelo stands alone, towering above his contemporaries and separated from them by his colossal genius. His art, by reason of its strength, is titanic and primeval in character, linked to the elementary forces of the world. Yet it is profoundly indi-



vidual. The impersonal spirit of Hellenic art was entirely foreign to Michelangelo. His creations are subjective, passionate, and ideal. He blended the moral fervor of a Hebrew prophet with the idealism of Plato, the visionary inspiration of Dante. From these three sources,—the prophets of the Old Testament, the Greek philosopher, and the Italian poet,—he drew his spiritual nourishment.

In his early life he had come under the influence of Savonarola, the stern morality of the Dominican monk being in accord with his own austere temper. In character he was the opposite of the sunny and social Raphael. It would seem as if "he willfully lived in sadness," spending his long life apart from men, having only tempestuous relations with them, self-centered, absorbed in his stupendous creations, yet at times wistful, mistrustful of himself and of his work. That he was capable of deep attachments might be assumed from his temperament. There is abundant evidence that the passion of genius within him was transformed at times into a passion of love or friendship.

"You must know," he writes of himself, "that I am, of all men who were ever born, the most inclined to love persons." These loves of Michelangelo for Vittoria Colonna, for Tommaso Cavalieri, immortalized in his sonnets, are as truly expressive of the soul of the man as is the vault of the Sistine Chapel. His friendship with the learned and devout Vittoria Colonna, Marchioness of Pescara, begun when they were both past middle age, forms a tranquil space in the troubled course of his life. "In a dialogue written by the painter, Francesco d'Ollanda," writes Pater in his essay on the "The Poetry of Michelangelo," "we catch a glimpse of them together in an empty church at Rome, one Sunday afternoon, discussing indeed the characteristics of the various schools of art, but still more the writings of St. Paul, already following the ways and tasting the sunless pleasures of weary people, whose hold on outward things is slackening." The inner life of Michelangelo, always predominating over the outward life, must be traced in his sonnets, and in the intense expressiveness of his vast creations. Of these there are two great divisions; in sculpture, the sacristy of San Lorenzo; in painting, the vault of the Sistine Chapel.

Born in 1475, apprenticed to Ghirlandajo at an early age, Michelangelo came under the patronage of Lorenzo de Medici when scarcely out of boyhood, and was received into his household, not as a pensioner but as an equal. His genius had no period of adolescent development. From the first it was full grown, titanic, complete. His earlier works, produced in Florence, were chiefly of sculpture, but it was in Florence, between 1501 and 1505 that he made his famous cartoon of the "Bathing Soldiers" for the hall of the Consiglio Grande. He came thus into competition with Leonardo, to whom another wall in the same hall had been assigned for decoration. Both cartoons, "schools for the whole world," were lost to posterity.



In 1508 Pope Julius II. set Michelangelo the gigantic task of decorating the ceiling of the Sistine Chapel, despite the protestations of the artist that he was "no painter, only a sculptor." The Sistine Chapel in the Vatican was built in the year 1473, for Pope Sixtus IV. It is oblong



HOLY FAMILY  
MICHELANGELO

in shape, lighted by twelve round-arched windows, six on either side. On the wall opposite the entrance is Michelangelo's "Last Judgment." The side walls are decorated in fresco with scenes from the life of Moses and Christ, by Perugino, Botticelli, Pinturricchio, Signorelli, Ghirlandajo, and Cosimo Rosselli. The ceiling of this chapel, forming a flattened arch some ten thousand feet in area, is entirely covered with the frescoes by Michelangelo. The central portion, an oblong surface, is divided into nine sections, four larger and five smaller. The subjects depicted upon these sections are "The Separation of Light and Darkness," "The Creation of the Sun and Moon," "The Creation of Vegetable Life," "The Creation of Man," "The Creation of Woman," "The Temptation and Expulsion," "The Sacrifice of Noah," "The Deluge," "The Drunkenness of Noah." Outside this central panel are seated alternate colossal figures of the prophets and sibyls, foretellers of the birth of Christ. At one end of the panel is the figure of Zachariah, at the other the figure of Jonah.

In the triangular spaces at the four corners of the ceiling are depicted "The Brazen Serpent," "The Punishment of Haman," "David and Goliath," and "Judith and Holofernes." In the twelve lunettes above the windows, and in the twelve triangular vaulted spaces above the lunettes, are groups of figures known as the ancestors of the Virgin. On projections of a simulated cornice which surrounds the great central panel are seated in pairs twenty nude figures, each pair holding ribbons which support medallions.

The execution of this stupendous work occupied the greater part of four years. It is said that Michelangelo shut himself up in the chapel to perform his task with his own hand; that he slept and ate but little; that his sole recreation was the reading of the works of Dante and Plato. Great spirits must indeed have brooded over him while he performed his task. He unfolded the whole human drama in scenes of matchless strength and grace. His prophets are invested with divine authority and power; his sibyls, their faces charged with mystery, embody whatever moral greatness was evolved by the pagan world. His nude figures have all the tender grace of adolescence.

"The work represents all the powers of Michelangelo at their best," writes Sidney Colvin. "His sublimity, often in excess of the occasion, is here no more than equal to it; moreover it is combined with the noblest elements of grace, and even of tenderness. Whatever the soul of this great Florentine, the spiritual heir of Dante, with the Christianity of the Middle Age not shaken in his mind, but expanded and transcendentalized by the knowledge and love of Plato — whatever the soul of such a man, full of suppressed tenderness and righteous indignation, and of anxious questioning of coming fate, could conceive, that, Michelangelo has expressed or shadowed forth in this great and significant scheme of paintings."

The moral unity of the Sistine frescoes was completed by the great fresco of "The Last Judgment," painted on one of the end walls of the chapel, and first exhibited to the Roman people on Christmas Day, 1541. It measures fifty-four feet in height and forty-three in breadth. Christ, an awful figure of power without mercy, is seen seated in Judgment. About Him are grouped the Saints; beneath Him is a chaos of rising, falling, soaring, writhing figures, with exaggerated muscles and in distorted postures. The painting reflects the gloom and the sternness which had taken possession of the nobler souls of Italy, at the sight of their country's corruption and degradation.

Michelangelo died in 1564, old and weary of a world whose greatness and glory he had survived. The following sonnet, written not long before his death, expresses this world-weariness:—

"Now hath my life across a stormy sea  
 Like a frail bark, reached that wide port where all  
 Are bidden ere the final reckoning fall  
 Of good and evil for eternity.  
 Now know I well how that fond phantasy  
 Which made my soul the worshipper and thrall  
 Of earthly art, is vain; how criminal  
 Is that which all men seek unwillingly.  
 Those amorous thoughts which were so lightly dressed,  
 What are they when the double death is nigh?  
 The one I know for sure, the other dread.  
 Painting nor sculpture now can lull to rest  
 My soul that turns to His great love on high  
 Whose arms to clasp us on the cross were spread."

RAPHAEL (1483-1520)

*By ANNA McCLURE SHOLL*

THE distinguishing characteristic of the Italian Renaissance was its fusion of Greek and Christian ideals. To the spiritual reveries of the medieval world was added a passion for antiquity which placed Apollo with St. Sebastian, and Minerva with St. Catherine. This blending of



two worlds of such different character, introduced a bizarre or discordant element into the works of many painters of the Renaissance. In the



ST. CATHARINE  
RAPHAEL

paintings of Raphael alone, the Hellenic spirit and the Christian spirit met in perfect harmony, becoming literally one. His suave and gracious genius not only appropriated these two great forces of his age, but it absorbed from the genius of others all the elements necessary to its perfecting.

Of the four supreme masters of Italian painting, Michelangelo, Leonardo, Raphael, and Titian, Raphael was the least individual, and borrowed the most from his contemporaries. His works are impersonal just because the characteristics of many personalities are blended in them—the strength of Michelangelo, the charm of Leonardo, the pensive devoutness of Perugino. Raphael passed from influence to influence, from master to master, never absorbed but always absorbing; transforming, fusing all qualities into a triumphant, impersonal, well-nigh perfect art. From “The Madonna of the Grand Duke” to “The Transfiguration” is a series of masterpieces, bound each to each in natural unity, and bathed in the clear light of an entirely tranquil genius.

Peace—the peace of the intellect, the peace of the soul—broods over the work of Raphael from the beginning to the end. The clear, bright pagan spirit is softened a little by the veil of tenderness which Raphael throws over his paintings, a tenderness human in its manifestation, yet of a divine source. The deep human feeling of Raphael kept him always from the representation of what was strange, or terrible, or agonizing. “In their own directions, both Leonardo and Michelangelo penetrated farther into the heart of things than did Raphael. But the special significance and wonder of the work of Raphael is the width of the field he illuminated. Leonardo dwelt in dim regions penetrable only to the most poetical of imaginations; Michelangelo soared into the farthest regions of the spirit, leaving behind all accidents of time and place. Raphael on the contrary walks in the world, and, like the sun, shines everywhere, all humanity feeling his influence. If his spirit was not so penetrating as that of the other two, his sympathies were wider. To him the earth was a place filled with beautiful things, which had only to be brought together, and to be touched by the talisman of his art, to fall into harmony with each other and with the rest of humanity. It seems as if Raphael was necessary for the spreading of the freedom first discovered by Leonardo and Michelangelo. Without his all-embracing humanity, the light would have taken longer to penetrate.”

Raphael's life divides itself into three periods of development, of which his paintings are the outward and visible sign. That short life of thirty-seven years (1483-1520), crowded with an incredible number of works, touched at its beginning medieval art, but ended in the fullest glory of the Renaissance.

The first period of Raphael's development is the Umbrian. Until his twenty-second year he resided in the Umbrian district, in Urbino, his birth-city; later in Perugia, where he studied under Perugino. The devout and placid spirit of this master, his serenity as of early dawn, found perfect expression in the earlier works of his great pupil. The "Ansidei Madonna," in the National Gallery, represents the art of Perugino transformed and heightened by the genius of Raphael. Beyond the throne on which the Virgin is seated, an arch opens upon a sky such as Perugino loved to paint, deep blue, cloudless, emblematic of the calm which rests upon the faces of his virgins and his saints. The Madonna herself is of the Perugino type, but in the figures of the two attendant saints, Nicholas and John the Baptist, Raphael has soared far beyond his master. In the "Madonna del Gran Duca," a painting as perfect in its way as the "Sistine Madonna," the influence of Perugino is still seen, but stripped of everything accidental and artificial, leaving only pure loveliness of design, and intense religious feeling. "The Marriage of the Virgin," painted in 1504, the date of Raphael's first visit to Florence, belongs also to the Umbrian period.

Before this year the young artist, already grown far beyond his first master, had paid a visit to Siena, and had come under the influence there, of Pinturricchio. His peculiar genius for appropriating and transforming to his own uses the greatest qualities of other painters had already manifested itself in his work under Perugino. During his residence in Florence, he was to gain inspiration and direction from Ghirlandajo, from Fra Bartolommeo, from Leonardo, from Michelangelo. Through his exquisite docility and his catholicity he found a road to early fame. While in Florence, he created some of the loveliest of his Madonnas, paintings in which the tender and gracious qualities of his genius found perfect expression. To this period belong the "Teranuova," the "Cowper," the "Tempi," the "Orleans" Madonnas, the idyllic "Madonna del Cardellino," and the matchless "La Belle Jardinière." In the two last named paintings, the grouping of the three figures—the Virgin, the Child, and St. John—is consummate in grace and skill. The Virgin of "La Belle Jardinière" is seated in a flower-strewn meadow, lovely as a glade of paradise. The divine Child leans against her knee, while John the Baptist kneels in adoration. The idyllic quality of the relation of Mary and her Son is here most beautifully expressed.

The fame of Raphael having spread throughout Italy, Pope Julius II.



summoned him to Rome to decorate certain rooms in the Vatican. In Rome he remained until his death, in 1520. His life there among princes



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RAPHAEL  
By Himself

and cardinals and fellow-artists, was distinguished for magnificence of circumstance, for sumptuousness of setting. An aureole of love and admiration surrounded him. From the earliest years of his career, his apprenticeship in dreamy Perugia, he had belonged to the aristocracy of the Beloved; so that men gladly gave him of their best, of their love, and of their genius; his strength, turning constantly to sweetness, compelled this tribute from his fellow-artists. It is recorded that Michelangelo alone held aloof from him.

The Roman period marks the highest development of Raphael's powers. His intellect, not profound, but tempered and balanced, essentially humane, reached its fullest activity in the decoration of the Stanze of the Vatican. The emotional qualities of his genius found supreme expression in the "Madonna di San Sisto." In this and in the other paintings of the same period, and in the frescoes, the classical influence is at its height. Rome was then the very center and heart of the humanistic culture. The study of Greek manuscripts and of Roman antiquities was pursued with ardor by all classes of men, from popes and cardinals to wandering scholars. Raphael's assimilative genius absorbed what was most vital in pagan culture. His work was strengthened and tempered without losing its delicate aroma of Christian sentiment. The decoration of certain rooms of the Vatican, conducted under the patronage of Popes Julius II. and Leo X., occupied the greater part of Raphael's Roman period. These rooms, the Stanze, as they are called, are three in number, the Stanza della Segnatura, the Stanza d'Elodoro, and the Stanza dell'Incendio. The first, the most perfect of the three in its treatment, contains the famous "School of Athens," "Apollo on Parnassus," and "The Disputa." In "The School of Athens" Raphael has presented with surpassing skill a congress of the world's philosophers, assembled in a hall of noble proportions. The beauty of intellectual power illumines this fresco; but as a composition it is surpassed by "The Miracle of Bolsena," in the Stanza d'Elodoro. "No fine parts can be picked out in this fresco for it is all equal in quality, whether it be the grandeur of the flow of the Pope's robes, the fire and determination of his head, the perfect subordination and characterization of the attendant cardinals, or the masculine vigor of the kneeling chair-bearers." "The Miracle of Bolsena" places Raphael among the greatest fresco painters of the world.

The Madonnas of Raphael's Roman period are characterized by an added element of dignity and power, which transforms them into goddesses—sometimes into Greek goddesses. There is only motherhood, however, in the beautiful "Virgin of the Chair," the one Madonna of Raphael in which the maternal sentiment excludes all others. To this period belongs also the beautiful "Madonna di Casa d'Alba." The Virgin, clad in Roman costume, is seated upon the ground in the midst of a hilly landscape. Upon her knees is the Child, clasping the cross



THE MADONNA OF THE CHAIR  
RAPHAEL

which the kneeling John presents to him. The eyes of the Virgin, fixed upon the cross, are full of wistful wonder. The Madonnas, "Baldachino," "Colonna," "Cowper," "Foligno," "Of the Fish," "Of the Diadem," "Of Francis I.," belong to this period.

In the year before his death, Raphael painted the greatest of all



his Madonnas, the "Sistine," one of the supreme pictures of the world. In this painting the curtains drawn back reveal a vision. The Madonna, with the divine Child enthroned in her arms, emerges from some inner glory of angelic faces. Her eyes look far into eternity, as if to follow the immortal destinies of the redeemed. The eyes of the Child are those of the Judge and Saviour of the world. On one side of the Virgin kneels St. Barbara, on the other St. Sixtus; between them and the central figures is the gulf that separates humanity from divinity.

Throughout his career Raphael occupied himself at times with portrait-painting. His portraits of Popes Julius II. and Leo X. are strong in their fidelity to the essential character of these men, that of Leo X. being almost repellent in its realism. Among all the portraits painted by Raphael, the one of Baldassare Castiglione is preëminent for its quiet charm, its silvery tone, its essentially modern atmosphere.

Raphael's thorough assimilation of pagan culture is shown in the story of Cupid and Psyche, which he painted upon the walls of the Farnesina Villa, in Rome, a series of pictures, flower-like in beauty and grace. Works almost contemporary with these were the designs for the Vatican tapestries. These cartoons of biblical subjects, after a varied history, have been placed in the South Kensington Museum, London.

The so-called Raphael's Bible, a series of frescoes in the Vatican, representing scenes from the Old and New Testaments, is now supposed to be the work of Raphael's pupils. Certain authentic paintings of Raphael place him foremost, however, in the long line of biblical illustrators. He was the first to popularize, as it were, the Bible stories, releasing them from the weight of medieval tradition and bringing them close to the people.

Raphael's last work was "The Transfiguration." It hung unfinished above his bier, when all Rome followed him to the grave, marveling and mourning, and begrudging the gods their theft of so much glory.

Of late years, certain critics, Mr. Ruskin being preëminent among them, have sought to disparage the art of Raphael, on the ground that it is academic and rhetorical, untrue to the soul of things, and therefore of less value than the art of the pre-Raphaelite painters whose reach exceeded their grasp. Under the leadership of this criticism, a school of painting in England called itself pre-Raphaelite; and attempted to revive the art of Botticelli and Fra Angelico. But whatever the case against Raphael, his charm remains—the charm of an art which takes heed only of a perfected and beatified humanity.

#### LEONARDO DA VINCI (1452-1519)

*By ANNA McCLURE SHOLL*

IN LEONARDO DA VINCI was embodied the many-sided genius of the Renaissance; its thirst for secular knowledge; its curiosity concerning



MADONNA DI SAN SISTO  
RAPHAEL



nature; its love of sensuous beauty; its appreciation of the maladies of the soul. This man of myriad gifts was at once a supreme artist and a scientist; capable of constructing a canal that was a marvel of engineering skill, and of immortalizing on canvas the subtle mystery of a woman's smile. He was a Faust among the painters of the Italian Renaissance. Like Faust, he sought to master the secrets of the universe. His longing for hidden beauty and knowledge forced him upon a mental pilgrimage whose goal he never reached. His essentially modern spirit of intellectual restlessness prevented him from completing many works. His kaleidoscopic genius dispersed itself in dreams, and in experiments as strange as dreams. Two or three paintings of supreme power and beauty; a moldering fresco from which the face of Christ emerges, an immortal type; a few drawings showing a complete mastery of form — these works are all that remain of a master to whom his contemporaries attributed supernatural powers.

Leonardo of Vinci is the English rendering of his name. He was born at the little town of Vinci, in the Val d'Arno below Florence, in the year 1452, being a natural son of Ser Piero Antonio, a notary who afterward held important offices in Florence. In the town of Giotto, therefore, the child was reared, under the protection of his father. If Vasari is to be trusted, his personal fascination was commensurate with his genius. He moved through the streets of Florence a gallant and gracious figure, the star of his great destiny already distinct above his brow.

Many legends cluster about his youth. He first emerges from this rich twilight of tradition as a student in the workshop of Andrea Verrocchio, who, like other artists of the Renaissance, combined many crafts; being a carver, designer, and worker in metals, as well as a painter. It was in the field of painting, however, that the boy Leonardo surpassed his master. Verrocchio had been commissioned by the monks of Vallombrosa to paint the baptism of Christ. Leonardo was allowed to finish one of the attendant angels, a figure into which he wrought such loveliness that his master turned from it with the mingled amazement, troubled joy, and sadness, of one who has discovered in a pupil a greater than himself.

In a house in the Piazza San Firenze, Leonardo lived until his twenty-fifth year, a student, it would appear, of many arts and sciences. His passion for mathematics and music equaled his passion for drawing. He was a bold speculator, "voyaging upon strange seas of thought alone." The records of this period of his life make mention of commissions of painting assigned to him; of a pension accorded to him by Lorenzo de Medici; of the enrollment of his name in the guild of Florentine painters; but of this period no works remain. It was a harvest-time of impressions — impressions of the wonder of the human form, the mystery of nature, the power of woman's beauty.





THE LAST SUPPER  
LEONARDO DA VINCI



"While he was a boy," says Vasari, "Leonardo modeled in terra-cotta certain heads of women smiling. When an old man, he left "Mona Lisa" on the easel, not quite finished,—the portrait of a subtle, shadowy, uncertain smile. This smile, this enigmatic revelation of a movement in the soul, this seductive ripple on the surface of the human personality, was to Leonardo a symbol of the secret of the world, an image of the universal mystery."



MONA LISA  
LEONARDO DA VINCI

Between 1481 and 1487 contemporary records are silent concerning Leonardo. When he next appears, he is living in Milan in the service of the Duke Lodovico Sforza. His reputation as a painter and as an architect is already great. The sixteen years of his residence in Milan are crowded with brilliant efforts and achievements in the domains of architecture, of sculpture, and of painting. The first important work which he executed for the duke was an equestrian statue of the duke's father, the famous Francesco Sforza, the modeling of which employed Leonardo for four years. His thirst for perfection prevented the accomplishment of his designs. He made endless studies of the anatomy of

the horse, and innumerable drawings of the statue. Finally, on the occasion of the marriage of the duke's niece, Bianca, a clay model of the statue was placed on the piazza under a triumphal arch. But it never was cast in bronze. Foreign invaders entered Milan, the duke fell from power, and Leonardo's masterpiece was lost to the world.

The architectural and engineering works undertaken by Leonardo during this period left him little time to devote to painting. Toward the close of his residence in Milan, however, he produced the great picture upon which his popular fame rests. "The Last Supper" is known to thousands who never heard, perhaps, of the "Mona Lisa," or of "The Virgin of the Rocks." It was painted for the monks of Santa Maria delle Grazie, in Milan, upon the wall of their refectory. Unfortunately, Leonardo, ever trying new experiments, executed the work in oil. The dampness of the situation, combined with the unsuitableness of the medium, wrought the destruction of this masterpiece within a century after it was painted. In 1566 Vasari speaks of it as a ruin. The indifference of succeeding generations and the vandalism of would-be restorers added ruin to ruin. Only through engravings can some conception be formed of the original power and splendor of this work.

Until the time of Leonardo, "The Last Supper" had been painted in a mystical spirit, the haloed Twelve seated in wistful silence about their

God, who is ready to depart upon his lonely way. Leonardo makes the scene at once human and dramatic. He has chosen the moment when Christ announces that one of his followers will betray Him. The disciples have arisen in their astonishment, and are bending toward Him with looks of love and pain. In the face of Christ himself, Leonardo fixes forever the type of divinity. This conception cost him many months of wistful labor. "I cannot hope to see the face of Christ except in paradise," he said. A drawing of a beardless Christ, preserved in the Brera at Milan, is even more instinct with divine loveliness than the Christ of Santa Maria delle Grazie.

To the Milanese period belongs also "The Virgin of the Rocks." The original is now in the Louvre, Paris; and a copy, slightly different in detail, is in the National Gallery, London. This picture exhibits all the characteristics of Leonardo's genius, his marvelous appreciation of the subtle gradations of light and shade, his love of strange beauty, his power of painting twilights which hold great richness in their depths. A mellow green light, as of submarine caves, suffuses the picture. Behind the group of sacred persons is seen one of Leonardo's fantastic landscapes — "places far withdrawn," strange rocks, and dim vistas of barren lands. These landscapes are characteristic of the master. In "The Virgin of the Veil," the pallid hills stretch far away into eternity. The Madonna is alone with her mysterious Child, in a wilderness where none can reach her.

After leaving Milan, the remaining nineteen years of Leonardo's life were years of wandering. Their chief incident was the commission to decorate the Council Hall in the Palazzo Vecchio, at Florence, a commission shared by Leonardo with Michelangelo. The subject assigned to Leonardo was the battle between the Florentines and the Milanese at Anghiari, in 1440. Stirred by a sense of rivalry, by the opportunity afforded for the display of his genius, Leonardo produced a magnificent design. But again his love of experiment defeated his purpose; employing a kind of stucco once used by the Romans, he found that the substance was too soft, and would not retain the colors. In despair he gave up the work, having painted only the central group. The cartoon was hung in the Pope's Hall, but it was afterward lost or destroyed. According to Benvenuto Cellini, who saw it in 1559, it was worthy of being "a school for the world."

Leonardo spent some time in Rome under the patronage of Pope Leo, but dissipated his genius in endless and fruitless experiments, such as designing a flying-machine, and distilling herbs to make a new kind of varnish. His restless and inquisitive mind led him into a kind of spiritual vagabondage; but at times he would cease his chase of will-o'-the-wisps to follow the great light of art.



In one such period, he painted his supreme work, the portrait of "Mona Lisa," now in the Louvre. "For Francesco del Giocondo," wrote Vasari, "Leonardo undertook to paint the portrait of Mona Lisa, his wife; but, after loitering over it for four years, he finally left it unfinished. Mona Lisa was exceedingly beautiful, and while Leonardo was painting her portrait, he took the precaution of keeping some one constantly near her to sing or play instruments." Such is the slight record concerning this painting of a woman whose face embodies all that is known of the power of fascination. "It is a beauty," as Pater says, "into which the soul and all its maladies have passed." The Lady Lisa might be the symbol of that modern humanity, born from the union of Faust and Helen, whose pain is the fruit of bliss, whose mysteries are the fruit of knowledge.

"The presence that thus rose so strangely beside the waters," writes Pater in his essay on Leonardo da Vinci, "is expressive of what in the ways of a thousand years men had come to desire. Hers is the head upon which all 'the ends of the world are come,' and the eyelids are a little weary. It is a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty into which the soul with all of its maladies has passed? All the thoughts and experience of the world have etched and molded therein that which they have power to refine and make expressive, the outward form; the animalism of Greece, the lust of Rome, the reverie of the Middle Ages, with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire she has been dead many times and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants; and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary."

The last years of Leonardo's life were spent in France, under the protection of Francis I., who accorded every honor to the great master. Of this final period, closed by his death in 1519, only one work remains, the St. Anne with the Virgin upon her knees, now in the Louvre. The faces of the holy women have the same enigmatical smile of the "Mona Lisa"; the smile which to Leonardo was expressive of the mystery of the world.

The essentially modern character of his genius places Leonardo in close relation to the world of the present. In his speculations and experiments, he anticipated many of the later discoveries of science. In his painting, he revealed that troubled consciousness of the soul, of the depths

of human personality, which is peculiar to modern life. Other painters are remembered for definite gifts; for beauty of color, or strength of drawing. The charm of Leonardo's work is more intangible — possesses indeed the character of spiritual mystery. The man whom his contemporaries called a wizard, still holds this sway over posterity, still draws from the student and lover of his works the gratitude of the enchanted.

BERNARDINO LUINI (1475?–1533?)

BERNARDINO LUINI was a pupil of Leonardo and inherited from him his peculiar grace and charm. But in Luini's types of women, the somewhat malicious loveliness of the "Mona Lisa" is chastened. His Madonnas might be called inexperienced Mona Lisas. The elusive smile is there, but robbed of its malice. Tenderness has overcome subtlety, though the subtlety is not wholly absent.

A beautiful painting of Luini's is "The Lady with the Columbine," in the Hermitage, St. Petersburg. It represents a woman seated, holding in one hand a columbine. The face is full of a mature but innocent loveliness.

IL SODOMA (1477?–1549)

IL SODOMA was also a pupil of Leonardo. His peculiar strength lay in his treatment of the human figure. His greatest painting is his "St. Sebastian" in the Uffizi, representing a youth with Greek loveliness of form, but with a face wholly Christian in its mystical ecstasy.

CORREGGIO (1494?–1534)

CORREGGIO, through his frank delight in sensuous effects, is more nearly allied to the Venetian than to any other school of Italy. Like Raphael or Leonardo, he is not to be classed with other painters, but stands alone in the magic circle of his own art.

In Van Dyke's "History of Painting" he is described as the "Faun of the Renaissance," the painter with whom the beauty of the human, as distinguished from the religious and classic, showed at the very strongest. Free animal spirits, laughing madonnas, raving nymphs, excited children of the wood, and angels of the sky pass and repass through his pictures in an atmosphere of pure sensuousness. . . . Women and children



THE MADONNA OF THE LILY  
BERNARDINO LUINI



were beautiful to him in the same way that flowers, and trees, and skies, and sunsets were beautiful. They were revelations of grace, charm,



HOLY NIGHT  
CORREGGIO

graceful, his colors are rich and soft, his paintings bathed in a luminous, tender, golden atmosphere. He was a master of *chiaroscuro*, as his "Holy Night" shows. In this painting of the "Nativity" all the light comes from the face of the newborn Savior where he lies in the manger. It is reflected in the face of his mother leaning over him, and in the faces of the shepherds who shade their eyes from the effulgence. Beyond the circle of shepherds is the gloom of night.

One of the most celebrated religious pictures by Correggio is "The Mystical Marriage of St. Catharine" in the Louvre. The seated Madonna holds the divine Child who places a ring upon the finger of St. Catharine, while St. Sebastian looks on. The Madonna and the saints are beautiful earthly types, untouched by ray of celestial

tenderness, light, shade, color. Simply to exist and be glad in the sunlight was sweetness to Correggio. He would have no sibylesque mystery, no prophetic austerity, no solemnity, no great intellectuality. He was no leader of a tragic chorus. The dramatic, the forceful, the powerful, were foreign to his mood. He was a singer of lyrics and pastorals, a lover of the material beauty about him; and it is because he passed by the pietistic, the classic, the literary, and showed the beauty of physical life as an art motive, that he is called the "Faun of the Renaissance."

Correggio was born near Parma, presumably in 1494, and lived all his life there, dying in 1534. The traces of the influences of other masters in his work are faint and fleeting. He early developed his own peculiar style, and advanced in it to a golden maturity. His drawing is



MADONNA OF ST. SEBASTIAN  
CORREGGIO



light, but flooded with the warmth and brightness of some Arcadian summer.

"The Madonna of St. Sebastian" is confused in composition, and somewhat theatrical in treatment, but possesses Correggio's golden charm. His classical subjects are in the spirit of the full-blown Renaissance. The severity and austere grace of the noblest Hellenic art are lacking in them. But they have a loveliness of their own. The "Venus, Mercury, and Cupid" in the National Gallery glows with soft, warm color. The same rich sensuousness distinguishes the "Jupiter and Antiope" in the Louvre. Like other masters of the Renaissance, Correggio was a fresco painter. His frescoes adorn the walls of the churches and convents of Parma.

#### GIORGIONE (1477-1511)

GIORGIONE, a master of rare distinction of style, exercised a deep and lasting influence upon his contemporaries. Essentially modern in his feeling, he was among the first of the Italian painters to immortalize certain gracious moments in the every-day lives of men; the moment of intense enjoyment from a strain of music, or the placid pleasure of sitting in the sunlight and open air.

He was born in Castelfranco, in 1477, but came at an early age to Venice, and spent the remainder of his short life there. Of his authentic works few remain; even these few being subject from time to time to the disputes of the critics.

"The Concert" in the Pitti Gallery, Florence, is one of the most characteristic of his works. It represents a young monk seated at a harpsichord, his hands resting upon the keys; behind him stand another monk and a youthful cavalier in cap and plume. The painting records one of these fleeting, ineffable moments, when a strain of music has evoked a longing of the soul. The face of the monk at the harpsichord, half-turned in wistful questioning, is lighted with some strange daydream of bliss and pain.

This infinite melancholy of the dreaming spirit is seen again in the face of the warrior knight, General Gattalameta, as portrayed by Giorgione. Among his other authentic works "The Madonna of Castelfranco," an altar-piece in that city, is notable for its dignity and strength. In the Louvre is "The Fête Rustique," a pastoral landscape where shepherds and beautiful women listen to music in the languid heat of noon. A dreamy, lyrical atmosphere fills this painting.

"No other artist knows like him how to captivate our minds and charm our imagination for hours with such small means. In his landscape backgrounds, in the charm of his lines, and in his coloring, few have equaled Giorgione, and none, except, perhaps, Titian, have surpassed him."



## TITIAN (1477-1576)

*By ANNA McCLURE SHOLL*

IN HIS "School of Giorgione," Walter Pater speaks of the Venetian school of painting as being untrammelled by naturalism, religious mysticism, and philosophical theories. The great artists of Venice sought to depict neither the complex emotions of the human spirit as did Leonardo, nor the overpowering forces of the unseen world as did Michelangelo. They were concerned primarily with the "show of things," with color and form in their decorative value.

Their handling of color reached its supremacy in Titian. Isolated to a degree by his genius, he was yet organically related to his predecessors, the two Bellinis and Giorgione. What was vital in their work became eternal in his. Titian is joined to Giorgione, especially, through his idealization of color, his essentially modern appreciation of the beauties of landscape. The limpid atmosphere of Giorgione's paintings becomes golden in the paintings of Titian, as if struck through with sudden sunlight. Something of this rich golden quality infuses all of Titian's work, glows from the delicate flesh of his "Flora," is hidden in the folds of draperies, or in the soft masses of women's hair.

The lifetime of Titian, extending almost to a full century, covered the richest period of the Italian Renaissance. When he was born, in 1477, the Madonnas of Giovanni Bellini had scarcely emerged from the Byzantine stiffness of form and crudeness of color. When he died, in 1576, Raphael, Leonardo, Michelangelo, and Correggio had passed away; Veronese and Tintoretto, the last great painters of the Venetian school, had attained their zenith. Italian art was iridescent with decay.

Unlike the lives of many painters, Titian's life does not divide itself into well-defined periods of artistic development. Early in his career he showed his mastery of color, his peculiar golden quality of tone. As he progressed, his art mellowed rather than changed. It is distinguished throughout by a certain princely magnificence which satisfies the soul through the senses. He reaches the emotions by the medium of color. This is, perhaps, the supreme characteristic of his art.

Titian was not a Venetian by birth, but came originally from Pieve, in Cadore, a mountainous district of the Venetian Alps. It is significant of his early influences, that his landscapes usually contain hills. He was the first painter to feel and to express the peculiar dignity and etherealization imparted to a landscape by the presence of mountains. In the "Sacred and Profane Love," the sensuous beauty of the foreground is relieved by a glimpse between the trees of far-off, austere hills.

Titian received his first training from Sebastiano Zuccato, a mosaicist of Venice, becoming subsequently a pupil first of Gentile, then of Gio-

vanni Bellini. He made the acquaintance also of Palma Vecchio, and of Giorgione. These four were to a greater or less degree his "pastors and masters." To Giorgione his debt was greatest. A haze of tradition obscures the earliest stages of his career. He first emerges a distinct figure in his letter, still extant, to the Doge and Council of Venice, offering his services for the decoration of the Hall of the Great Council in the Ducal Palace. The commission for painting a great battle scene was bestowed upon him, but its execution was delayed for many years by Titian's multitudinous labors for the great potentates of Italy. Before 1516 he had entered into the full heritage of his genius. This year was memorable for his sojourn with Alfonso, Duke of Ferrara, who was among the first of the long line of Titian's princely patrons.

It was in this year also that Titian received his commission from the Church of the Frari to paint "The Assumption of the Virgin." This picture now in the Academy of Venice, is considered by some critics his masterpiece, and an embodiment of the greatest qualities of Venetian art. A glow of color, heightened and etherealized as if by the atmosphere of paradise, radiates from this matchless painting. Its dramatic force is consummate. The Virgin, surrounded by a garland of baby-angels, is borne up to God, as if on the wings of a mighty rushing wind. Her face is ecstatic with immortal longings. Above her broods divinity. Beneath her the disciples, still in the earthly bondage, are holding out their arms to her. To the Ferrara period belongs also a painting of a far different type, the portrait of Laura Dianti, wife of the Duke Alfonso. It represents a typical Titian woman, deep-bosomed, and of rich, glowing physical beauty, arranging her golden hair by the aid of two mirrors which her husband holds.

In 1530 Titian came under the patronage of the Emperor Charles V. For more than twenty years he was intimately associated with him, spending long periods at his court, and executing many commissions for him. Titian's frequent absences from Venice in the service of the Emperor, and of the Italian princes, led to the neglect of his commission to decorate the Hall of the Great Council. He finished the work, a representation of the Battle of Cadore, only when under severe threats by the Venetian Senate. The painting was destroyed by fire in 1577.

In 1545, Titian visited Rome under the patronage of the Pope, Paul III. While there he met Michelangelo, who said of him, "That man would have had no equal, if art had done for him as much as nature." Michelangelo, a master of drawing, was impatient of the laxities of the Venetian school in this respect. In the winter of 1548, Titian crossed the Alps to take up his residence with Charles V., at Augsburg. While there he painted the splendid portrait of the Emperor on horseback, now





THE ASSUMPTION OF THE VIRGIN

TITIAN



in the Prado, Madrid. He also painted the portrait of Philip II. of Spain, who afterward became the husband of Mary Tudor.

The last period of Titian's life, princely to the end, was spent in Venice. Another royal patron, Henry III. of France, visited him there in 1574, and found him still at his canvases, though he was ninety-seven years of age. Titian received the king with that magnificence which was characteristic of the painter, and of Venice itself at the flood-tide of its glory. Two years later the great master succumbed to the plague, and was buried with every honor in the Church of the Frari.

In considering the works of Titian, the student is impressed by their vast number. About seven hundred and fifty authentic paintings remain, while two hundred more are attributed to him by some critics. His masterpieces may be divided into three groups: religious paintings, portraits, and those wonderful paintings of women, the majority of which are mythological in subject. Among the religious paintings, the beautiful "Madonna of the Pesaro Family," in the Church of Frari, Venice, ranks next, perhaps, to "The Assumption." Something of imperial splendor surrounds this enthroned Virgin bending graciously to receive Benedetto Pesaro, Bishop of Paphos, to celebrate whose victory over the Turks the picture was painted. Martial and spiritual pomp are here blended in one magnificent whole. "The Madonna with the Cherries," an early work of Titian, is remarkable for simplicity and tenderness, and for depth of religious feeling. The same elements prevail in "The Madonna with Four Saints," now in the Royal Gallery, Dresden. The sincerity of Titian's religious paintings has received too little emphasis. Though a supreme colorist, he never sacrificed feeling to technique. The painter of "The Entombment," and of "Christ and the Tribute Money" made form and color serve the highest spiritual aims.

In his portraits, Titian is unsurpassed for dignity, power, and faithfulness to personality. The famous "Man with the Glove," in the Louvre, the portrait of an unknown person, is princely with strength and character. His portrait of Charles V. on horseback, is a perfect expression of imperial leadership.

Titian's women are like beautiful fruits of the earth, warmed and colored by the sun. In their rich sensuousness they are allied to the summer, to the pomps of life. Their charm is wholly of nature. The "Flora" of the Uffizi, with her masses of golden hair, her firm, fragrant flesh, seems born of the soil, of sunshine, and warm, fructifying rains. This natural beauty obtains its apotheosis in the undraped figure of "Sacred and Profane Love," a painting which is perhaps the most perfect expression of Titian's genius, and of certain forces of the Italian Renaissance. He shared the love of his age for mythological subjects, for the legends of old Greece. The "Venus" of the Tribuna makes the



centuries of Christianity null and void. But the perilous beauty of his Europas and Danaës never endangered the sane and wholesome spirit of Titian's art. Nature, the greatest protector of genius, infused both his religious and his mythological paintings with her own healthful powers.

The influence of Titian, like that of all great masters, is permanent and cosmopolitan. In his relation to his own time, he was "the greatest painter of the sixteenth century, just because, being the greatest colorist of the highest order, and in legitimate mastery of the brush second to none, he makes the worthiest use of his unrivaled accomplishment."

#### PAUL VERONESE (1528-1588)

OF THE four great Venetians, Giorgione, Titian, Veronese, and Tintoretto, Veronese ranks first in the quality of gorgeousness. Giorgione surpassed him in lyrical feeling, Titian in intellectual depth and sincerity; but as a master of gorgeous pictorial effects, Veronese is unequalled. The pomps and glories of Venice found their complete and final expression in his paintings. The Venetian Renaissance culminates in him, but, as Ruskin says, his supremely powerful art is corrupted by the taint of death. After him, death triumphed over the art of Venice.

In that city the greatest of his paintings are preserved. Among those in the Dòge's Palace are "The Rape of Europa," "one of the very few pictures which both possess and deserve a high reputation"; and the great ceiling picture of "Venice Enthroned." Taine describes it thus:—

"Amidst grand architectural forms of balconies and spiral columns sits Venice, the blonde, on a throne, radiant with beauty, with that fresh and rosy carnation peculiar to the daughters of humid climates, her silken skirt spread out beneath a silken mantle. Around her a circle of young women bend over with a voluptuous and yet haughty smile. . . . Thrown into relief against pale violet draperies and mantles of azure and gold, their living flesh, their backs and shoulders, are impregnated with light or swim in the penumbra. . . . Venice in their midst, ostentatious and yet gentle, seems like a queen whose mere rank gives the right to be happy, and whose only desire is to render those who see her happy also."

Veronese painted many large canvases representing Scriptural subjects, but always transformed them into Venetian scenes of great splendor and beauty.

#### PALMA VECCHIO (1480? - 1525)

AMONG the minor Venetian painters, Palma Vecchio is notable for a certain dignity and quiet beauty in the portrayal of his figures. The heads of his female saints are especially fine. His most famous painting is the "St. Barbara," in the church of Santa Maria Formosa, Venice. It represents a standing figure, of a noble type of feminine beauty and

dignity. George Eliot says of this painting "An almost unique presentation of a hero-woman, standing in calm preparation for martyrdom, without the slightest air of piety, yet with the expression of a mind filled with serious conviction."

#### LORENZO LOTTO (1480-1556)

THIS painter was under the influence of Titian and Giorgione, but there is the charm of individuality in his work. His best-known painting is "The Three Ages," in the Pitti, a group of three masculine figures with heads strongly characterized.

#### MORETTO (1498-1555)

MORETTO, who painted many portraits as well as sacred subjects, is noted for his "silvery" manner. He was very skilful in the disposition of light and shade, and in his imitation of textile materials such as satin and velvet.

In the church of Santa Maria della Pieta, Venice, is a remarkable religious painting from his brush, "Christ in the House of Simon the Pharisee," showing the influence of Titian.

#### MORONI (1549-1578)

MORONI was a pupil of Moretto. His portraits are very modern in spirit and treatment. They are chiefly of Italian cavaliers, in the black velvet and silk costumes which became fashionable in Italy after the introduction of the Spanish rule. Some fine examples of Moroni are to be seen in the National Gallery.

#### TINTORETTO (1518-1592)

TINTORETTO, who has been called the last great master of the Venetian School, aimed to combine in his work the drawing of Michelangelo and the coloring of Titian, and while not wholly successful in his aim, he did evolve a grand and characteristic style. His paintings are rich in dramatic feeling, in grandeur of conception, and in poetic treatment.

The walls of Venice are his monument. The number of his paintings and frescoes in that city is enormous, the most noted being those in the Scuola di San Rocco, in the Academy, and in the Doge's Palace.



The Scuola di San Rocco has been called a monument to the genius of Tintoretto. The Scuola was not a place of education, as the name implies, but was one of a number of charitable institutions (Scuola) for the relief of the poor and sick, and for the redemption of prisoners from the Turks. That of San Rocco was founded in 1415, under the patronage of St. Roch, the dispeller of the plague. Between the year 1560 and the year 1592, the date of Tintoretto's death, the entire decoration of the Scuola, with the exception of one or two paintings, was in his hands.

"As regards the pictures which it contains," writes Ruskin, "it is one of the three most precious buildings in Italy; buildings, I mean, consistently decorated with a series of paintings at the time of their erection, and still exhibiting that series in its original form."

The paintings represent for the most part scenes in the life of Christ and His mother, and scenes from the Old Testament, the whole painted with great skill and power.

In the Academy is the painting which is considered the masterpiece of Tintoretto, "The Miracle of the Slave," representing St. Mark appearing suddenly from heaven to free a Christian slave condemned to the torture for worshiping at the shrine of the Saint.

"It is impossible to give an idea of its richness and glow of color. If seen through the inverted end of an opera glass, the picture blazes like an array of precious stones."

Tintoretto's paintings in the Doge's Palace include "Bacchus and Ariadne," which Ruskin calls one of the noblest of paintings, and "Paradise" which is the largest oil painting in the world, measuring thirty feet by seventy-four feet, and containing over five hundred figures. Symonds called it "A tempest of souls whirled like Lucretian atoms or gold-dust in sunbeams."

## PAINTERS OF THE DECADENCE

AT THE close of the sixteenth century, Italian art had become feeble and mannered. The great masters were dead, and there was none to succeed them. The age of imitation had set in. The imitators were divided into three classes, the Mannerists, the Eclectics, and the so-called Naturalists. "It seems perfectly apparent in their works" writes Van Dyke, "that they had nothing of their own to say, and that they were trying to say over again, what Michelangelo, Correggio, and Titian had said before them much better."

Of the Mannerists, painters who imitated chiefly Raphael, Michelangelo, and Correggio, Vasari (1511-74), is most notable, not because he

Painted well but because he wrote the "Lives of the Painters," from which much of the knowledge of the times is drawn.

The Eclectics whose modest aim was to combine the excellencies of all the great masters, were led by the brothers Carracci. They succeeded in producing conscientious, uninspired work. Among the other Eclectics were Domenichino (1581-1641), remarkable for a certain dignity of style; Guido Reni (1575-1642), famous for his "Aurora"; Guercino (1591-1666), whose "Guardian Angel" Browning made the subject of a poem; and Sassoferrato (1605-85) and Carlo Dolci (1616-86), whose works ooze sentimentality.

The Naturalists sought to imitate nature, but they never acquired simplicity of treatment. Their work was for the most part exaggerated and artificial. The most noted members of the school were Salvator Rosa (1615-73), and Ribera, a Spanish artist.



BEATRICE CENCI  
GUIDO RENI

## SPANISH PAINTING

THE history of painting in Spain naturally divides itself into three periods. We find nothing in Spain but miniaturists, *i. e.*, painters of illuminated manuscript, imitators of the Italian and Flemish masters and naturalists, such as Theotocopuli and El Greco, until Velasquez, who seems to have produced his first compositions in the second decade of the seventeenth century. Murillo was born in 1618, and was, after Velasquez, the founder of the Andalusian and Spanish school of artists. Throughout the seventeenth century this school flourished with unimpaired vigor, but in the eighteenth century a rapid decadence set in, and Spanish art reached its lowest ebb under Raphael Mengs, whom Charles III. appointed superintendent of Fine Arts at Madrid. The result of this royal attempt at revivifying Spanish art was merely a crop of mediocrities, such as the two Bayeux. In 1775 appeared Goya, who, although he had studied in Italy, professed to be a disciple of Velasquez, and a determined adherent to the Spanish school of *genre*. Since the day of Goya, the Spanish artists, including Madrazo, have drawn all their inspiration from Paris, and have shown themselves little more than mere mimics of Delaroche, Gérôme, and Meissonier. This is the present condition of art in Spain, as may be seen from a visit to the gallery of Modern Painting at Madrid. Mariano Fortuny, whose works are well known in New York and Zamacois, are clever draughtsmen and skilful colorists, but



they are scarcely to be called Spanish painters, so entirely do they show themselves slaves to France in their peculiar dexterity of handling and ostentatious virtuosity.

It may, however, be useful in elaborating this sketch, to mention the painters, one by one, who have made Spanish art famous. But we must premise the remark that Spain was very much handicapped in her early history by the presence of the Moors in the fairest of her provinces. Art in Europe during the sixteen earliest centuries of its existence was the handmaid of religion, *i. e.*, of Christianity. While the Mohammedan code forbade the representation of the human form in the decoration of a place of worship, Christianity, from the days of Justinian, encouraged the wall-painting and mosaic work which depict the great scenes and personages of Bible story. But Spain was too busy, from the eighth century onward, with fighting the Mussulmans to pay much attention to those arts which require for their successful cultivation that wealth which comes only with peace. What art Spain possessed during the stormy period of her history was imported from Flanders, France, and Italy. This can be plainly seen from the illuminations preserved at the Escorial, and in the Academy of History at Madrid. The work is foreign, Byzantine in its most primitive form, but in its highest development it recalls the work produced by the miniaturists of Clermont and Rome. There is shown at Seville, however, a painting of the "Virgin and Child," which may be of Spanish production, and evidently dates from the fourteenth century, but the Greek or Byzantine character of the picture points to a foreign inspiration.

#### BARTOLOMEO VERMEJO (1490-)

IN THE Cathedral of Barcelona is an early Spanish picture bearing the above name and date. It represents such a *pictà* as that of Michelangelo — the Virgin Mother supporting the dead Christ on her knees; by her side is St. Jerome, wearing the hat and *capa* of a Cardinal. Vermejo was evidently a pupil of the Flemish or Dutch masters, and his hardness of treatment, angularity of drapery, and general coldness of coloring recall Holbein or Dürer. Very much in the same style is the picture in the town hall at Barcelona which represents the magistrates of the town, in the middle of the fifteenth century, kneeling before the Virgin; they are accompanied by their patron saints, and the whole conception and treatment of the work reminds one of those "windows of presentation," as they are called, so common in private chapels in French cathedrals. The date of the work is 1445.

#### ANTONIO DEL RINCON (1446?-1500?)

ALTHOUGH the Catholic sovereigns, Ferdinand and Isabella, made many efforts to foster art, and a painter was a member of the royal suite

at the siege of Granada, the only name of even slight importance as an artist, during their reign, is that of Antonio del Rincon, who left several royal portraits and seventeen panels of an altar-piece, representing scenes from the life of the Virgin. He appears to have been a mere imitator of Italian masters, especially of the school of Florence, where he learned his art.

PEDRO BERRUGUETE (1450-)

BERRUGUETE is a Spaniard of the Venetian School, if we may be permitted to use the expression. In the Prado Gallery at Madrid there are eight or nine of his pictures, in which are illustrated the lives of St. Thomas Aquinas and St. Peter. They are quite mechanical in execution, and the treatment is so conventional that nothing appears to distinguish them from hundreds of similar votive canvases produced north of the Pyrenees or south of the Alps. His "Auto de Fe," in the Prado Gallery, is a hideous realistic scene full of pious horror.

ALONZO BERRUGUETE (1480?-1561?)

THE son of Pedro Berruguete was a better artist than his sire. Returning in 1520 to Burgos from the studio of Michelangelo, this great artist, who, like his master, was sculptor and architect as well as painter, deepened in Spain the influence of Florentine draughtsmen and colorists, but made no attempt to develop the native genius of Iberian art. Perhaps his versatility hindered his attainment of great eminence as a painter, for strange to say the "Auto de Fe" of the father is more widely known than any canvas of the much more accomplished son.

The successors of Ferdinand and Isabella were munificent in their patronage of artists, and the Prado Gallery at Madrid bears witness to the taste and generosity of Charles V., Philip II., and Philip III. Rubens and Titian are magnificently represented there, witness "The Jardin d'Amours" of the former, and the portrait of Charles V. and the "Venus" of the latter. Philip II. lavished the funds of his treasury upon the painters of the Escorial frescoes, poor as these in many cases were. But it took a long time for a native school of painting to rise among the Spaniards, who had been soldiers and adventurers, from the days of Hannibal to those of Pizarro, rather than cultivators of the fine arts.

VELASQUEZ (1599-1660)

THE first, and in many respects the greatest, painter of the native Spanish school, Diego de Silva y Velasquez, was born in the fairest province of Spain, and in its fairest city. Seville is the Florence, as Andalusia is the Tuscany, of Spain. In a genial climate, among the most beautiful scenery, and the most gay and cheerful population of the



peninsula, the young artist found ample inspiration for original work, and took as his models his own countrymen, and as his subjects the incidents of their lives. In his "Los Borrachos" (The Drinkers), in the Prado, he is seen at his best as a portrayer of the Andalusian peasantry, half Moor, half Gypsy. For it is only in the Prado at Madrid that the full power and versatility of this painter can be understood; there are fifty of his pictures, including his "Crucifixion," in this gallery.



THE DWARF  
VELASQUEZ

Velasquez appears as the genuine Spaniard, sympathizing with the simple pleasures and occupations of the poor, lavishing the skill of his marvelous brush on such monstrosities as the dwarfs and buffoons of the court, and then painting a portrait, such as that of Martinez Montañes, which absolutely transfixes the attention by its living expression, and nobility of gesture. The hands of Velasquez's portraits are as striking as the horses, whose arched necks are copied from the heavy-shouldered half-breed, Arabians which still step through the streets

of Seville. In his high historic mood he is at his best in his "Capture of Breda," which is worth a journey to Madrid to see—the Spanish charger from which the general has just dismounted, the Spanish infantry, the grace of Spanish chivalry, not yet trampled out by Philip II., are all reflected in the natural, direct, and vivid ease of the master's best style. As a religious painter, Velasquez thought for himself, and his "Crucifixion," in which the long hair of Christ is made to veil his face, is one of the most affecting pictures in the world, devout without superstition, and realistic without the slightest element of the revolting.

In Velasquez a new style of *genre*, of history, of portrait, was developed, and Velasquez continues to be, like Constable in England, and Meissonier in France, one of the most potent guides and inspirers of European art in general. There are epochal painters and epochal pictures; the occurrence of such phenomena alters the history of art. Things cannot be after them as they were before them; a revelation has been made, Jonathan has tasted the honey and his eyes are opened. "The Tapestry Weavers" of Velasquez is such a work. We see in it the ideal of the *genre* picture, and the supreme perfection of workmanship in the treatment of a subject the very choice of which opened a new world in art. The color scheme is amazing, the grouping natural, and the values so arranged as to throw into wonderful relief the figures in the foreground. The elements of the picture are simple—a group of weavers, serious, dignified, busy, and a hanging tapestry—but light, space, texture are so vivid and real in every detail, as to give



the spectator the impression that he is looking into a room where weavers are at work on a mimic pattern, while they, themselves, are living beings. The picture has suggested thousands of imitations, and its motif is reproduced in the Algerian scenes and Spanish interiors of succeeding artists, but Velasquez's masterpiece remains unapproached and unapproachable, and vindicates his claim to be called the father of modern painting in Europe.

#### ALONZO CANO (1601-1667)

ANOTHER Andalusian painter, who evidently worked under the inspiration of Velasquez, is Alonzo Cano, whose "Dead Christ," in the Prado Gallery, is a work which shows how Spanish painters were beginning to see with their own eyes, and to rely upon their own invention. The drawing and coloring are infinitely superior to anything produced by Cano's contemporaries at Granada. But more characteristic of a follower of Velasquez is the portrait of "The Laughing Monk," in which the gayety of the Andalusian has found expression through the brush of an artist second only to Velasquez himself.

#### MURILLO (1618-1682)

VELASQUEZ is chiefly remarkable for his strength and vigor and certainty of touch and handling, for his grasp of the great secrets of light and shade and his wonderful power of representing texture. A broad view of life, a manly religiousness, a keen sympathy, formed his mental disposition.

Murillo had neither the vigor nor the wide range of Velasquez. He is tender almost to effeminacy, and his set type of faces and subjects sometimes degenerates into mannerism. Yet he developed religious art in Spain on distinctly Spanish lines, and his Madonnas are neither those of Botticelli, nor those of Raphael; much less do they show any Flemish affinities. They are distinctly Andalusian. The beautiful picture in the Prado, of the Holy Family, in which a dog is introduced, is full of a naïveté and playfulness unprecedented in Christian art.



HOLY FAMILY  
MURILLO

The coloring of Murillo is rich and harmonious, and the sunlight of southern Spain is never absent from his canvas, in which the dark-eyed



and dusky children of the south appear as Christ, Holy Mother, Baptist, Angel, or Beggar Boy. All of these Spanish painters of the seventeenth century seemed to have appreciated the beauty of the human hand, and Murillo is also noticeable for the grace and freedom with which he paints the bare foot. "The Adoration of the Shepherds," and "The Conception" are sweet, tender, and fanciful, and yet suggest the coming of a decadence in which the virile directness and simplicity of Velasquez should be things of the past.

#### JOSÉ RIBERA (1588-1656)

RIBERA is the Fuseli of Spanish art, an imitator of Michelangelo, without the restraint or strength of the Tuscan. He was a personal friend of Velasquez, but possessed neither his generosity, insight, nor human sympathy. His picture of the flaying of St. Bartholomew is painted in his natural vein, for he loves to depict suffering—witness his Prometheus, a gory and revolting canvas. But he is sometimes strong and imaginative, as in his "Jacob's Ladder," in which the wild scenery seems to be borrowed from the passes of the Sierra Nevada. Ribera is a narrow mannerist, often hasty in his drawing, and in this respect, as well as in his tendency to exaggeration, he bears some resemblance to the French Doré.

#### MARIANO FORTUNY (1838-1874)

WHAT shall be said of the modern school of Spanish painting? Perhaps it would be true to say that there is no Spanish modern school. Fortuny was trained at Rome, and seems to have clung to the group of French painters, who sojourned there. He studied also at Paris, and for his pictures of Algerian scenes, he derived materials from a visit to Morocco during the war between Spain and that country. In this work he seems to have followed closely the methods of Gérôme, with whose creations his "Carpet-seller in Morocco" and "Café of Swallows" might easily be confounded. "The Spanish Marriage" and "The Serpent Charmer" are strong and vivid in their color and grouping, and the bold, light effects, and daring contrasts of color are as effective as the matchless technique. Perhaps the most characteristic, as well as the most Parisian, of his works is the "Academicians Choosing a Model," now owned in the United States.

#### RAYMUNDO DE MADRAZO (1841-)

FOR three generations the Madrazo family have been artists, and perhaps the subject of the present sketch is the most eminent of the name. He has been known recently as a portrait painter in this country, and his

portraits seem sometimes to be mere "pot-boilers." Yet he is quite above the average as a *genre* painter.

Madrazo, like Fortuny, has become fascinated by, and absorbed in the French ideal of brilliant coloring, complicated detail, and sensational composition. The modern Spanish artists go far afield in their search for these elements of a dazzling picture. In the Stewart collection, sold in New York in 1899, was a picture by Madrazo which showed this absolute passion for color and effect. An interior is hung with tapestry, a woman in yellow wears an embroidered shawl, and plays a guitar, with her feet resting on an orange colored cushion; a white cockatoo pecks at the ribbons fluttering from the neck of her instrument. It is all color, intricate detail, and crowded decoration — and recalls Meissonier, Gérôme, Zamacois, all in one.

## FRENCH PAINTING

NEXT to the Italians, the French have been the leaders of art in western Europe and this artistic activity has been manifested in many directions. In illuminated manuscripts, their place has been first in the world; in church architecture, ecclesiastical sculpture in wood and stone, and stained glass, they have ever held unquestioned priority. They are artistically sensitive, demonstrative, and fond of emotional expression, hence their early cultivation of the arts. Although painting was of later development in France than in Italy, the French now possess at Paris the most important school of painting in the world, whether we regard the originality of their painters, or the perennial vigor, freshness, and variety which characterize the manifestations of their artistic life. Undying enthusiasm, energy, and daring abound in the succeeding generations of Parisian artists, and almost every nation, except the German, derives inspiration from the studios and galleries of the French capital, which is crowded with young foreign painters, eager to learn some of the secrets of the French masters, and their consummate style.



MADONNA  
DAGNAN-BOUSERET

While France was, during the fifteenth and sixteenth centuries, almost entirely under the influence of Italy, French miniaturists and glass painters very



early adopted a style peculiarly their own, and the elegance and lightness of their designs were only equaled by their skilful coloring. In the eleventh century, pictorial art of a rude kind was shown in such productions as the Bayeux tapestry; and wall painting in churches, especially in the crypt, as at Auxerre, was often executed with taste and vigor. We are told that King René of Anjou (1408-90) was the first Frenchman to learn painting in Italy and introduce portraiture into France. René was a troubadour and a cultivated and devout man. His portraits of himself and his wife, Jean de Laval, which were exhibited in Paris in 1878, are of great importance in the history of French art.

Another founder of the French school of painting is Jean Fouquet (1415-85), who lived and died at Tours, where Louis XI. held his strange court. Fouquet was the first man to bear the title of painter to the king of France, and many portraits of King Louis, half length, life size, were attributed to this artist, although his real profession was that of miniaturist. Fouquet was famous enough to be invited to Rome to paint the portrait of Pope Eugenius IV. Many miniatures by Fouquet are still extant. The four painters of the Clouet family also belong to Tours. The most eminent of these was Jehannet Clouet (1510-72), painter to Francis I. His subjects were history and portrait. He shows the influence of the Flemish school, especially of Holbein, while the details of his work are much elaborated. A portrait of Charles IX. by this painter was on sale in Paris as recently as 1892.

French painting reached its first prominent success in the work of Jean Cousin (1500-89), a painter who devoted himself to miniatures, portraits, and history, and also did some glass painting. His first lessons in painting were learned from the makers of stained glass, but he soon appeared as a rival of the Italian artists who were monopolizing the patronage of the French court. The importance of his place as a painter, may be seen from the testimony of the advocate Taveau, who wrote in 1592 a short time after the death of Cousin: "Jean Cousin, a native of a village called Soucy, in the neighborhood of Sens, a painter of a pleasing and excellent talent, has shown by the beautiful paintings which he has left to posterity, the skill of his hand, and has made known that France may boast that she yields in nothing to the refined genius that has existed in other countries. He has executed painted pictures that are very ingenious and artistic, that are admired by all experts in that art, for the perfection of their execution, in which nothing is wanting. Besides this he was skilful at sculpture in marble, as is sufficiently proved by the monument of the late Admiral Chabot, in the Orleans Chapel of the monastery of the Celestins, in Paris, which he has made and erected, and which shows his excellent craftsmanship as a worker in stone. But he was not satisfied with proving what he was by his works in painting

and sculpture; he also wished to communicate to posterity that which was excellent in his art. He left in writing a book on Perspective, printed at Paris in the year 1560, by Johan Voyet, which is a directory for painters, to enable them to represent in pictures, by geometry, all drawings of palaces, houses, and buildings, and things which can be seen on the earth, whether high or low, by foreshortening, according to the distance from which they are seen. To this book he added the figures necessary to the understanding of it, which he had drawn with his own hand, on blocks of wood. Another book, also printed, is on the foreshortening of the members of the human body in the art of painting. He died richer in renown than in the mercenary profits of success; gain, he neglected all his life, even as all men of refined minds, who profess the arts and sciences, have rarely stopped to consider it."

Many fine stained windows in the Cathedral at Sens are the work of Cousin, and in the Louvre is to be seen a "Last Judgment" of his, while his miniatures are to be found among the treasures of the Bibliothèque Nationale.

Three painters, brothers, named Le Nain, appeared at Laon in the seventeenth century; in 1648 they were recorded as original members of the Academy of Painting at Paris.

They were designers and colorists of great freshness and originality, and as they all painted in the same manner, it is impossible to distinguish the pictures of one brother from those of the others. They delighted in painting dark interiors, perhaps the cell-like cave dwellings of the Laon peasantry, hewn out of the cliff-side, and the dark-featured, melancholy peasants. The style of the three Le Nains is realistic and earnest, and they



may be reckoned as belonging to the same class in their style and choice of subjects, as Van Ostade in Holland and Wilkie in Britain.

Simon Vouet (1590-1649) was one of three brothers, pupils of their father, Laurent Vouet. Simon was assisted in his studio by his brothers, but he alone secured any acknowledgment or success as an artist. He is a significant figure in the history of French painting, because he introduced into France the grand Italian style, which was eventually so completely nationalized by the Poussins, Le Sueur, Lebrun, and Mignard. After a highly successful career, Vouet died at the age of fifty-nine, his last years being much embittered by the insane jealousy inspired in him by the rising reputation of Nicolas Poussin, (1593-1665).

Nicolas Poussin was a painter of history, portraits, landscapes, and mythology. He had studied at Paris under Noel Jouvenot de Rouen and



Quentin Varin; he afterward visited Rome, where he eventually died. It is indeed from the antiquities in and about Rome, and from the scenery of Italy that Poussin derived his inspiration. He is the best representative of the classical school of French art; he loves to paint idealized landscape, to collect on his canvas groups of ruddy Bacchanals, to depict Pan and the gods, in the midst of mellow-lighted and enchanting scenery. His style is always cheerful, correct, and dignified, and his pictures exquisite in academic learning and finish. Nicolas Poussin marks an important epoch in the art history of France.

Medievalism had now passed away; classical romanticism had set in. The landscape had become recognized, not as Constable recognized it, as something to be faithfully transcribed, but as a phase in external nature affording materials, which fancy might arrange in pleasing, though not always truthful, combinations. Vouet's work was carried on by Poussin, but it was advanced and improved; Flemish models were rejected, and out of the imitation of the grand Italian style there emerged a genuine French school, which found its highest example in Claude Lorraine—(1600–82), whose principal excellence is his soft and tender coloring, by which natural scenery is idealized. In his drawing there is little attention to detail, and he avoids taking as subjects the sterner and more rugged aspects of nature. Undoubtedly he inspired Turner with some of his best conceptions, and as a colorist, if he was equaled, he was never excelled by the English master.

There were many painters during the reign of Louis XIV. who received high honor and emolument from the liberal patrons of the arts. Among these Lebrun, Le Sueur, and Mignard are conspicuous. Charles Lebrun (1619–90) was, as we have seen, a pupil of Simon Vouet, and was also at Rome with Nicolas Poussin, from whom he received many proofs of friendship. Returning to Paris in 1648, he was introduced to the king by Mazarin, and made "Premier Peintre de la Cour." In 1662 he was ennobled, and appointed superintendent of the manufactory of tapestry of the Gobelins, which Louis XIV made into a royal establishment. His enthusiasm, energy, and industry were inexhaustible, and he induced the king to found a school for French students at Rome; but it would be absurd to call Lebrun a great painter. He composed well, and his works are full of fancy and imagination, but he lacked the great color qualities of the Italian school, and his prosperity seems to have spoiled him, so that he relaxed care and study in his drawing, which is often flabby and feeble.

Eustache Le Sueur (1616–55) was a greater painter than Lebrun, with whom he had been a fellow-pupil of Simon Vouet. He has been called the French Raphael, for he painted many sacred subjects in a noble style. He never left France, and never won the honors and popularity



attained by Lebrun. An unfortunate duel, in which he killed his antagonist, drove him to take refuge in the Monastery of Les Chartreux, where he painted six pictures on subjects taken from the life of St. Bruno. These pictures constitute his greatest claim to renown. In this monastery he died, in his thirty-ninth year. Although his coloring, like that of other pupils of Simon Vouet, was neither rich, harmonious, nor transparent, Le Sueur must be looked upon as one of the greatest painters France has ever produced. Pierre Mignard, the third famous painter of Louis XIV's time, was sometimes regarded as the rival of Lebrun. He resided twenty-two years in Italy, and on being recalled to France by Louis he was loaded with honors. On the death of Lebrun, he was made First Painter to the king. He painted portraits of almost all of the royal and famous people of his day. He was a better colorist than any other artist of his time, and was graceful and tasteful, but floridity and artificiality affected his style, which is sometimes strained and theatrical. But what must have been the difficulties of a painter who was called upon to execute a portrait of Louis XIV, larger than life and arrayed in a Roman dress!

French artists early took up the painting of battle pieces, which have been among the most popular productions of the brush down to the day of Meissonier. Perhaps the first of these war-painters was Jacques Courtois (1621-76). In order to become acquainted with actual scenes of warfare, Courtois is said to have gone to Italy and joined the French army, in which he served for three years. He has never been excelled as a painter of battle pieces, and such pictures as "Cavalry Fight Near a Town," "A Retreat," "The March of an Army," are full of movement, fire, and real genius.

His use of vermilion as a ground has unfortunately caused some of his works to fade and blacken. Courtois was accused of poisoning his wife, and took refuge in a Jesuit monastery at Rome, where he died. In his retirement he began to paint religious subjects, but with only poor success.

The most important contemporaries of the above-mentioned painters were Jean Jouvenet (1644-1717), and Jean Baptiste Santerro,



PIC-NIC  
WATTEAU



through whom French painting made advances in grace and coloring, but scarcely in strength and originality.

This grace and delicacy reached a high pitch in the works of Antoine Watteau (1684-1721), the greatest *genre* painter that had yet appeared in France. He began in 1722 as a painter of "Fêtes Galantes," and improved his coloring by studying Rubens in the Luxembourg. He attracted attention by his "Un Depart de Troupes," and continued his military subjects with increasing success. His skill in drawing, the grace and strength of his human figures, his taste in the arrangement and color of draperies, and the various accessories of a scene, showed him to have been an artist who had started French art on a career in which it was to achieve some of its most brilliant triumphs. His touch was clear and light, and has scarcely been excelled by that of the most accomplished of French *genre* painters. No one before had painted high society as Watteau did in "The Minuet de la Cour," "A Garden Fête," and "Card Party at a Masquerade." He did for the court and the world of fashion what had never been done before, and indicated his claim to the title, which he assumed in 1717, of *Peintre des fêtes galantes*. He was in short the real founder of French *genre*, as Courtois was of the war picture, and Poussin of the landscape.

Jean Baptiste Greuze (1725-1805) seems to have been the direct successor of Watteau, though his principal subjects were children and young

girls, whom he depicted with exquisite grace. François Boucher (1703-70) belongs to the same class; but he also aimed high as a historical painter. A noted pupil of Boucher was Jean Honoré Fragonard (1732-1806), who took the Grand Prix de Rome in 1752, and whose large picture, "Ceresus et Callirhoe," won him a place in the Academy in 1765, and was reproduced in Gobelin tapestry by the king's command. Fragonard, however, delighted particularly in gay and festive subjects, and soon abandoned the serious historical style. His "Fête Champêtre," "Seduction," and "Premier Baiser" are typical pictures, and distinguish him as one who specializes the *genre* topics common to Watteau and Greuze.

But French painting suffered a serious setback through the incoming of the sham-classic style, as represented by Jacques Louis David (1748-1825). The

ancient Roman Republic had special attractions for some of the keenest and brightest minds of France as she entered, at the end of the eighteenth century, upon the conflicts of the Revolution. David's "The Oath of the



HEAD OF A GIRL  
GREUZE



Horatii," and "Brutus" were very popular. Cold, spiritless, and stiff with sculptural dignity, his classic pictures are unilluminated by a single spark of sympathy or imagination. He is the typical Academician, and French painting languished under the tyranny of his example. The most valuable of his works that survive are his portraits, especially those of Napoleon, who had appointed him his First Painter. David's historical pictures of events which occurred during the First Empire are also highly interesting.

Pierre Paul Prud'hon (1758-1823) was a painter who must be classed with the classic school of David, although he was far superior to that painter in color and power of expression. During the fury of the Revolution he supported his family by the sale of the many drawings and vignettes which fell so easily and in such perfection from his hand. His fine work in one of the ceilings of the Louvre, "Diana Imploring Jupiter," is highly spoken of by Delacroix, undoubtedly an excellent critic. "Prud'hon shows his real self in every part of the picture — in the noble bearing and lightness of the goddess, in the learned composition, and in the beauty of the distance, in which the gods of Olympus appear surrounded by a luminous atmosphere. All these are the work of a perfect master." Prud'hon is sometimes spoken of as "The Correggio of France." Among his most celebrated portraits is that of Talleyrand.

The architectural painter scarcely appeared in France before François Marius Granet (1775-1849) created a furor by his "Choir of the Capuchin Monastery," of which he was induced to make fifteen copies, with variations. The highest honors and decorations were heaped upon him by Louis XVIII., who made him Conservator of the paintings in the Louvre. Granet excelled in church and monastery interiors, but also was successful in history and landscape.

Jean Auguste Dominique Ingres (1780-1867) was a pupil of David, but improved upon the style of his master. His strength lay in his faultless drawing and in the smooth, washlike manner in which he spread his colors. He was one of the most remarkable painters of the modern school, and his influence, as Superintendent of the Academie des Beaux-Arts, had a wide-spread effect upon European painting.

Between the years 1714 and 1789 there lived in France a somewhat mechanical landscape painter, Claude Joseph Vernet, who produced a series of paintings, illustrating the principal seaports of France, and their forti-



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AN OLD MONARCH  
ROSA BONHEUR



fications. His son became the second great war painter of France, and is remarkable as the most brilliant, if the most theatrical, illustrator of the Napoleonic campaigns, and the finisher of the work begun by David. The vanity of Bonaparte was a motive which furnished a large element in his success, and it was the work of Antoine Charles Horace Vernet (1758-1836) to feed and gratify this vanity. He drew his horses from nature, and his sketches from Napoleon's Italian campaign brought him prosperity. His largest picture is "The Battle of Marengo"; and Napoleon was so delighted with this painter's elaborate canvas, "The Morning of Austerlitz," that he gave him the Cross of the Legion of Honor.

But religious painting has never been dead in France, and among those who seemed to reflect in Paris the spirit of the English pre-Raphaelites, Hunt and Rossetti, was Ary Scheffer (1795-1858), who, beginning as a *genre* painter, afterward developed into an imaginative illustrator of Dante and Byron, and ended in the region of religious mysticism, with such remarkable pictures as "Augustine and Monica," and "Christus Consolator." Although Scheffer was of German extraction, his work was produced at Paris, and under French influences, and we can trace in many contemporaneous and succeeding French painters the line and tendency that distinguished his work. He was a draughtsman of singular power and refinement, and gave to the French school, by his example of German thoughtfulness and spirituality, the element which is conspicuous in the works of Delaroche and Bastien-Lepage.

Paul Delaroche (1797-1855) was best known as professor of painting in the Ecole des Beaux-Arts and for his pictures illustrating English his-



BULL, VAN MARCKE

tory. He was a consummate master of his art, according to modern standards, and his achievements were only limited in grandeur and power by the range of his fancy and experience. He reached his highest point of imaginative creation in his "Calvary" (1853), and "The Floating Martyr," but "The Finding of Moses" is perhaps a production which is less open to the charge of strain and sensationalism.

Theodore Guericault (1791-1824) was a war painter who is considered to be among the first to break away from the classical and to adopt the romantic style. It seems as if the French had almost anticipated the pre-Raphaelite movement in England by their newborn romanticism, except that the English school inaugurated a change rather in manner than in subject. Millais continued to

repeat the common motive of English *genre*, and Rossetti and Hunt were painters within a range familiar to the history of British art,

Guericault was a painter who trusted his own eyes, and was born at Paris before his time. The storm of angry criticism roused by his "Radeau de la Méduse," exhibited at the *Salon* in 1819, drove him to exhibit it in London, with great success. His military pictures were equally unsuccessful in pleasing his countrymen, but since his death his works have been in the study of many artists to whom his knowledge of the human form, and his sense of the pathetic and heroic in modern life, have proved eminently inspiring.

An associate of Guericault, and like him an artist of great influence in forming the style of French painting, as it exists to-day, was Eugene Delacroix (1799-1863). In his revolt from the conventional classicism of the day, and his search after fidelity to nature and sincerity of sentiment and emotion, he exposed himself to the ridicule and persecution of the art critics. The Baron Guérin, a pupil of David, had been his master, and led the outcry against his work, and the religious mystic Scheffer, his fellow-pupil, was equally opposed to him. The dash and power of the bizarre Delacroix triumphed, however, over all opposition, and as Professor of Painting in the *Ecole des Beaux-Arts*, where he succeeded Delaroche, he obtained eventually an opportunity for propagating his views, which really proved the salvation of the painter's art in France.

The middle of the last century saw the rise of a new school in French art which has a parallel influence with that of the pre-Raphaelite Brotherhood in England. One feature of the English movement had been the minute attention to detail which characterized a pre-Raphaelite picture. In some of the early pictures of Millais, every leaf and blade of grass in the foreground seemed to have a distinct and separate treatment. The impressionists undertook to paint what they saw with somewhat similar attention to detail; and in the works of such an artist as Jules Bastien-Lepage (1848-84) we can discern traces of pre-Raphaelite feeling. One of his greatest works is his picture of Jean d'Arc in the Metropolitan Museum in New York. A careful study of this painting is the best way to understand the relations between the two movements in French and English art to which we have referred.

An equally original and daring impressionist is Alexander Gabriel Decamps (1803-60). This artist studied alone and acknowledged no master. He traveled far and wide in Spain and in the East, and most of his pictures are bold and dazzling representations of foreign, principally Oriental, scenes and people. His "Sancho Panza," his "Turkish School," his "Soldiers of the Vizier's Guard" are remarkable for coloring, drawing, and vivid effects of light and shade. Decamps has had a host of imitators. The taste for the bizarre and novel effects of Oriental life, in its buildings, costumes, and physiognomies, was extended at Paris through the influence of the Spanish painter Fortuny, whose pictures furnish powerful examples of this class of *genre*.



Jean Louis Ernest Meissonier (1813-91) was in many respects the greatest of *genre* and war painters of the century. Strong in dramatic characterization, powerful in drawing, and minute in detail, his military scenes are realistic to the highest degree, and the uniforms of his troopers correct to a button. His pictures of the Napoleonic era are especially noteworthy, the greatest of them being "Friedland of 1807," in which every detail is put in with pre-Raphaelite clearness and exactitude, and the green wheat trampled under the hoofs of the cavalry is painted almost blade by blade.

A more spiritual, and perhaps more intellectual group of painters is to be found in the Barbizon School, as represented by Theodore Rousseau



LANDSCAPE WITH NYMPHS  
COROT

(1812-67); Jean François Millet (1814-75); Jean Baptiste Camille Corot (1796-1875). These men were landscape painters or idyllic painters, *i. e.*, they devoted themselves to country scenery or poetic incidents in country life. It will be remembered that the English landscape painter, Constable, received his first recognition in Paris, and the French artists soon afterward applied themselves to adopt his principles in painting the various phases of external nature. Corot is a direct product of the English landscape school, and his foliage and skies are drawn and painted exactly as Constable professed to draw and paint the banks of the Stour, or the



coppices of Suffolk. The Frenchman has perhaps put more sentiment and feeling into scenery than Constable would have found there, and the tender melancholy which suffuses much of his work is foreign to the simpler and more robust nature of the English master. But the breadth and delicacy, the unity of impression, and the harmonious coloring of his canvas, recall some of Constable's finest work. Corot has also painted many striking figure pieces, such as "Homer and the Shepherds," "Macbeth," and "The Flute Player." Rousseau was a landscape painter only, and drew most of his inspirations from scenes in the forest of Fontainebleau. After years of neglect, his determined efforts at winning his countrymen to an appreciation of landscape effects in local and familiar scenes were successful; and he obtained the recognition of a first-class medal at the *Salon*. He received other honors, but what was of most importance, his pictures were appreciated and sold. The principal qualities of his many pictures—for he was a prolific artist—are the fine forest effects, under various degrees of daylight, and at various seasons of the year. He painted direct from nature, living almost like a recluse at Barbizon, near Fontainebleau.

Here also lived a painter who was even more an idyllic than a landscape painter. This was Millet, whose pictures of peasant life have given him just celebrity, and his "Angelus" has a world-wide reputation. The popularity of the Barbizon school indicates the fact that the French have given up forever that fatal devotion to the so-called classical style from whose advocates Theodore Rousseau suffered first persecution, and then neglect, for some twelve years of his early artistic life. There is something Wordsworthian in the manner in which Millet exalts peasant life into a region of spiritual sublimity.

By the attitude its representatives took toward nature, the Barbizon school protested against several degrading tendencies in modern French art, the chief of which were affectation and superficiality. The affectation of the classic manner, as it survived from David and Ingres, did much, up to the middle of the last century, to blight and cripple genuine artistic development. The academic authorities were disinclined to recognize a young artist who had not painted a classic subject in a classic manner. The beautiful landscapes of Rousseau were rejected because they were not produced in the manner of Claude, or even Poussin; because there were no nymphs dancing round an altar in their foregrounds, and no pillared temple lighted up by the sun in their backgrounds. But by and by the landscape painters of Fontainebleau impressed critics with a new idea of the beautiful in nature. They brought out in their idyllic scenes the spiritual features of peasant life, the human dignity of labor, and the possibilities suggested by life in the field and furrow. A critic has well said, speaking of Millet's "Angelus":—



"The secret of Millet's greatness as an artist, apart from his technical excellence, which is to be considered separately, may well lie in his perfect, if unconscious, apprehension and exemplification of the above truth; *i. e.*, the sympathetic union of man with nature; for in nearly all his pictures, and *in all his greatest*, there is to be found this union between man and nature, between the physical fact and the emotional experience, of which I have been speaking. To take an actual human being engaged in some ordinary vocation of his or her daily life, and to weld together the personality, the action, and the surrounding world, is what this artist did to perfection. Just think for a moment how significant is the achievement when, for the first time in the history of Art, a painter is able to take such a subject as sowing, or gleaning, or fetching water from the well, and render it so impressive, so generic, so monumental that we not only forget the thousands of pictures which have dealt with similar scenes, but that we feel every future rendering must, in so far as it be good, partake of imitation! This is indeed Art, the one true Alchemy possible to a man, the philosopher's stone by which each commonest

thing may be transmuted into the golden ore of beauty and significance.

"I have said that the sentiment of this French idyllist was far more English than Gallic, but it would probably be truer to define it as being un-Parisian. For English painting, at least English idyllic painting, would scarcely have risen to the impersonal view of the peasant which Millet held; entire deference to the squire and his lady, not even yet quite eradicated from the mind of the English lower classes, is hardly consistent with this representation of the dignity of labor which Millet showed us so persistently, and in the truth of which he believed to the uttermost. If we look at 'The Angelus,' for instance, a little closely, we can hardly fail to be struck by the self-possession, the self-sufficiency, in the good sense of the word, of the two figures. And though we allow in England that a laborer may be picturesque, may be healthy, even may be cheerful, we hardly allow, as far as our art is concerned, that he may be unconscious that he is a laborer, and may forget, even in his prayers, the



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THE SOWER  
MILLET

position in which it has pleased God, and the customs of his country, to place him."

But the Barbizon school and its followers protested by their work against another and a more dangerous tendency of French art, and that is its superficiality. The French school of painting has always been in danger of sacrificing everything else to perfection in handling and execution, and flawlessness in technique. When we say that Meissonier could paint to perfection the button of a dragoon, we sum up almost all that can be said about his pictures. This superficiality is satisfied when a new and dazzling effect has been produced, and Oriental scenes and costumes are eagerly sought for to serve as problems of color and light, to be solved by the almost incredible skill of painters who have no other aim than to perform acrobatic feats of daring technique.

On the other hand, the impressionist affects to despise what we call form, and to paint a picture out of nothing but masses of color. Outline may be a non-existent abstraction, but it is a convenient resort in separating different areas of color and in marking their proportions. But the impressionist admits neither the grammar nor the logic of the painter's art, nor does he allow a spiritual interpretation of common objects and scenes. The Barbizon school insists on two things: First, a close adherence to nature, with a power of selecting the moods of the landscape and of the people to be painted; second, the interpretation of the spiritual feature in landscape and life, by the power of idealism. For the Barbizon school is a school of idealism, and avoids the gaudiness and the nakedness of realism, the shallowness of impressionism, and the affectation of classicism. Its effects have so far proved salutary, and a new life and impetus have been given by it to pictorial art throughout the whole civilized world.

It is somewhat surprising to see in modern French art a great and increasing number of religious pictures produced every year. The sentimentalism of many of them is more conspicuous than their depth of religious feeling, but the production of such paintings cannot fail to subserve the interests of piety and morality among the people. On the other hand, the sensuousness of a class of pictures produced by the hundred in Parisian studios is noticeable as pointing to a decadence. Naturalism, in which things most revolting are painted to the life, as if there were no fair and foul, no good and evil, in the imitative arts, is also rampant. But these are merely features in the exuberance of artistic life on the banks of the Seine. Everything is possible, for everything is attempted in the domain of French painting, but only the best is welcomed by the world, and destined to immortality; and among the best are to be found the great landscapes of Rousseau and Corot, and the exalted idyls of Millet.



The paintings of the Barbizon school have found eager buyers among the wealthy connoisseurs of this country, and the finest picture of Millet, "The Angelus," is owned in the United States. Corot is almost equally popular, and there are few American picture-buyers who do not count among their choicest treasures some landscape, great or small, from the brush of this master.

The gallery of the Luxembourg forms a permanent exhibition of those modern paintings which have been purchased by the French Government; the gallery of the Louvre is mainly devoted to the paintings of the old masters. The Louvre as a whole is a palace which was begun by Francis I., in 1541. A greater part of the interior has been occupied since 1793 by the museum, which includes not only the vast galleries of paintings, but many halls and rooms devoted to ancient Greek and Roman sculpture. Every important city in Europe has its picture gallery, and it is well to remember a few of the most famous. That of St. Petersburg, Russia, is called the Hermitage. It is a palace founded by Catharine II., but rebuilt in the nineteenth century especially for a museum. The style of the architecture is neo-Greek. The entrance porch is supported by ten colossal human figures, and the roof of the great hall rests on sixteen monolithic columns. Besides the gallery of painting, the collections include ancient sculpture, Greek jewelry, and textile fabrics. The National Gallery, London, was founded in 1824, and the present building on Trafalgar Square was opened in 1838. Besides its important collection of the old masters, it contains a very complete collection of the British School of painters, and a magnificent Turner collection.

The Dresden and Berlin galleries are also notable for their collections of the old masters; the chief treasure of the former is the Sistine Madonna of Raphael. The Uffizi and the Pitti galleries are in Florence, and contain more masterpieces than any other galleries of Europe. Both are Renaissance palaces, situated on opposite sides of the Arno and connected by a covered way over the Ponte Vecchio. The Pallazo Pitti, begun in 1435, after designs by Brunelleschi, is of massive architecture, and contains besides its picture gallery, suites of royal apartments. The Pinakothek, the Greek name for picture gallery, is the specific name for the two galleries of Munich. The gallery of Milan is called "The Brera"; that of Venice "The Academy." Rome has several famous galleries; the Vatican and the Borghese being prominent among them. The chief gallery of Madrid is called the Museo del Prado, or more frequently "The Prado." It excels in masterpieces of Murillo and Velasquez.

## BRITISH PAINTING

IN THE time of Augustus, when the Greek and Roman cities of the Mediterranean had the porticos of their public buildings and the halls of their dwelling houses adorned with such exquisite paintings as are seen in the figures and landscapes at Herculaneum, Britain was looked upon as the end of the world, a place shrouded in insular barbarism. This thought may help us to understand how far behind in the race of artistic excellence the western and northwestern nations of Europe were, in comparison with such regions as Tuscany, which had known the fine arts before the founding of Rome.

The earliest traces of any cultivation of painting in the British Isles are found in connection with religious books and writings. The monks and clergy loved to decorate the initials and other portions of their sacred manuscripts with color patches, or pictures in grotesque or realistic style. They worked in a pigment called *minium* and were called miniaturists. Many of their miniatures were exceedingly rude; some are very beautiful. A very interesting specimen of the British miniaturist's art is to be found in the Alcuin Bible in the British Museum. Alcuin was a great Anglo-Saxon scholar, who, at the bidding of Charlemagne, undertook to revise the text of Jerome's version, and when he had completed the version, in the year 800, made a present of the volume to the emperor. The book is full of pictures, colored in scarlet, blue, and green, and showing much dramatic energy in the drawing. Thus, in the scene in Eden, Adam and Eve, in aprons of fig leaves, stand cowering before their Creator. A palm tree rises at their side; behind them flows a river, and the tree of knowledge stands between them and their Creator as if it had sprung up to separate them. The Supreme Being is invested with a gilt nimbus, and wears a cloak of scarlet. The serpent stands on end by the side of the palm. This, with the accompanying pictures of the volume, must be reckoned among the earliest specimens of painting to be found in Great Britain.

The illustration of sacred books was not the only use to which the ecclesiastical artist put his skill. The decoration of churches and other buildings was very skilfully and tastefully effected by means of wall painting. During the Middle Ages, the art of wall painting reached some degree of perfection in England. The English were fond of color and gilt; carved woodwork, stone moldings and figures, were alike tinted and burnished with great splendor in their churches, public halls, and private dwellings.

The most notable example of ancient English wall painting still extant is to be found in the church of the twelfth century, at Kempley in



Gloucestershire. The complete decoration of the chancel is still traceable; the figures of the twelve Apostles, of the Doom, or Last Judgment, and of the Apocalyptic Vision, are rudely outlined, and painted on a plain white ground in *tempera*, not fresco.

It is bare justice to say that in the thirteenth century, when Cimabue was decorating the shrine of S. Maria Novella, at Florence, there were religious painters in London quite as skilful and inspired as he. The paintings on the retable at Westminster Abbey, and on the walls of the chapter-house, are not excelled by contemporaneous work in any part of Europe.

In England in the sixteenth century, wall painting gave way to oak wainscoting and the invention of printing made the illumination of initials in books more and more a useless or impossible form of decoration. The church and the public hall had become adorned with stained glass windows in which the ecclesiastical artists showed themselves remarkable colorists. It was not until the sixteenth century that anything like a school of painting in portrait, landscape, and *genre* arose in Great Britain.

#### NICHOLAS HILLIARD (1547-1619)

HILLIARD was the first man whose name stands out in the history of English art as a portrait painter of eminence. He professed to be a disciple of Holbein. In a manuscript still extant, he says, "Holbein's manner of painting, I have ever imitated." We learn from the French author, Blaise de Vignère, that Hilliard wrote and painted with a brush made of hairs from the tail of a squirrel.

In art, Hilliard was a direct descendant of the ecclesiastical illuminators. He painted miniature portraits on card, seldom on ivory, and he had all the versatility of the Renaissance spirit, for he was appointed goldsmith, carver, and portrait painter, to Queen Elizabeth. This was no slight testimony to his skill, for Elizabeth was particular as to her portraits. The patent was extended to him by James I. and he had for twelve years the exclusive privilege of painting or engraving the royal portrait.

Hilliard imitated the coloring of Holbein and used gold foil in the decoration of his figures. Many of his miniatures, which consist of portraits of his most eminent contemporaries, still exist. He had a son, also a painter, but his principal pupil was Isaac Oliver.

#### ISAAC OLIVER (1556-1617)

WHILE Oliver studied under Hilliard he enlarged the field of his art, and painted history as well as portraits. His portraits are famed for the delicacy of the flesh tints, and for the general breadth of execution.

His fine miniatures of Titian's and of Correggio's "Venus" as well as his many portraits, are among the treasures of early art in England.

SAMUEL COOPER (1609-1672)

THIS eminent miniaturist was an imitator of Van Dyck, and his works have much of the freedom and strength of that master. His drawing of the human figure, however, is often inaccurate. He painted most of the great men of his day, including Oliver Cromwell, and Pepys says that he used to be paid thirty pounds for a single portrait.

Among other painters of the seventeenth century, in Great Britain, may be mentioned George Jamesone, a native of Aberdeen, a contemporary of Van Dyck, in company with whom he became the pupil of Rubens at Antwerp. He painted portraits, history, and landscapes; his portraits were remarked for their fidelity. His drawing and coloring are good, though his shadows are a little dark and patchy. His most ambitious work is an allegorical picture, "The Fortunes of Charles I." now at Cullen House, the seat of the Earl of Seafield.

Another painter of considerable merit in the seventeenth century was William Dobson, a pupil of Van Dyck. The latter introduced him to Charles I. and he was appointed court painter. As late as the last century his portrait of King Charles's dwarf, and of Queen Henrietta Maria with page and monkey, were thrown upon the market. His most remarkable historical painting is "The Beheading of St. John the Baptist," now at Hampton Court, in which he has introduced portraits of his contemporaries.

Sir Peter Lely and Sir Godfrey Kneller were the principal painters of the Restoration in England. They were both foreigners, and their effect on British art was not good. The court beauties and eminent nobles of their day still live in their canvases, which are chiefly valuable as historical records. Nell Gwynne and the Duchess of Cleveland were indeed fitter subjects for the brush of Lely than were the mythological themes which he sometimes attempted.

It was not, indeed, until the eighteenth century that the foundations of a genuine school of English painting were permanently laid. Since the day of Hogarth, Reynolds, Gainsborough, and Richard Wilson, that school has flourished with a character of its own.

WILLIAM HOGARTH (1697-1764)

AFTER the reign of the Lelys and Knellers of Charles II.'s corrupt court, it is refreshing to see a genuine Englishman step upon the stage of art, and one who was as stern a moralist as Johnson and as keen a satirist as Swift. It is quite natural that after a period in which society had reached the condition depicted in the comedies of Wycherly and Van-



brugh, some voice of indignant reproach should be raised in the domain of art. Indignation produces poetry, says Juvenal. In the case of Hogarth it produced painting.

William Hogarth, a man of the people, was so obscure in his birth that only the year and not the month of it is known. His very name, Hogarth, Hogherd, shows the humbleness of his ancestry; and in his portrait he exhibits the blunt yet kindly features of the plebeian, and the resolution of the bull-dog which stands beside its master. He owned no master in his art, but was self-taught; as an apprentice to a silversmith he learned to cut and engrave metal, and his first essays in art were made as an engraver. He had indeed a very low opinion of academic training. "Drawing in an academy," he says, "though it should be after the life, will not make a student an artist; for, as the eye is often taken from the original to draw a bit at a time, it is possible he may know no more of what he has been copying when his work is finished than he did before it was begun. There may be, and I do believe there are, some who, like the engrossers of deeds, copy every line without remembering a word, and if the deed should be the law, Latin, or old French, probably without understanding a word of the original — happy is it for them, for to retain would be indeed dreadful."

This quotation is of interest because it doubtless expresses Hogarth's opinion of those slavish imitators and mimics of Italian or Flemish artists, who do not understand or apply in original work, the manner of handling which they copy. His sturdy Anglo-Saxon common sense repudiated such methods in drawing, coloring, or handling; but it would be absurd to think that in founding a school of painting which should be essentially English, Hogarth disdained to study the masterpieces of other nationalities. There is evidence enough in his work to warrant the statement that he was a diligent student of the works of foreign painters, especially of the Dutch and Flemish. What he did for painting in England was to bring it down to common, actual life, and to invest it with a purpose, the legitimate purpose of satire, as leveled against the vice and folly, private and public, of his time.

As an artist, he early developed a powerful memory. It was said by a certain critic that Velasquez transferred his conceptions to canvas by a mere act of thought, so naturally and easily did they take form and color under his brush. It may be said that Hogarth's paintings are the picture gallery of his memory. He forgets nothing in a scene that has ever met his eye. In painting the accessories to a tragedy or comedy, he is more minute than Teniers or Wilkie. There is a tradition that he was in the habit of making sketches of a face or figure on his thumb nail; but it would be truer to say that he employed an infinitely wider page as his sketch book in any emergency, and that was his memory, upon the

tablets of which he made those minute memoranda which were to be reproduced in the endless details of his finished paintings.

Hogarth was a satirist, and his pictures, whether prints or paintings, always tell a story; and it is, perhaps, not so much the purpose of a picture to tell a story as to produce an impression. When the story of a picture is once told, the picture may be forgotten; it has given the information it was intended to convey, and we deal with it as we deal with the last paper-bound romance that we have read.

Hogarth does, indeed, shrink from no device, even the most mechanical, to make his pictures tell a story. A letter, which betrays a robbery or murder, lies on the ground beside the victim. The name of a ballad is put in to indicate the taste of another character. The most tragic scenes, where the sublime of poetic climax has been almost attained, suffer from these interpolations. Yet Hogarth painted and engraved according to the taste of the British public. He is the founder of the school which produced Wilkie and Maclise.

Nor is he deficient in some of the qualities of a great artist. He was insular and patriotic. In one of his prints he represents an ape examining with a magnifying glass the beauties of three withered stumps, labeled exotics, which he is at the same time trying to revivify by the spray poured from his watering pot. By these three dead plants, Hogarth would symbolize the three branches of the Fine Arts imported from other countries; and the caricature is justified, as well by his own Sigismunda, as by the past vogue of such men as Lely and Kneller. Hogarth has indicated his own right to be looked upon not only as a draughtsman, and a physiognomist, but also as a painter and colorist of the first order, by the series of pictures known as "The Marriage à la Mode," in which the delicacies of execution, coloring, and composition, are combined in a degree of perfection never paralleled before his time in the history of British art.

#### SIR JOSHUA REYNOLDS (1723-1792)

VERY different from Hogarth in his life and work is his great contemporary, Reynolds, who may justly be called the founder of the English school of portrait painting. The influence of Lely and Kneller still dominated in English art when Reynolds first opened his studio at Plymouth Dock. The insipidity and mannerism of Charles II.'s court painters had become fashionable; they were slavishly imitated, and nature was abandoned for conventionality.

The early portraits of Reynolds show traces of this Dutch or German influence, and it was not until he had visited France and Italy that his mind broadened and he began as an artist to think and act for himself. His diligence in making observations on all he saw at Rome, Venice, and



the cities of Lombardy, Piedmont, and Tuscany, proved most beneficial in forming his style. He was in his thirtieth year when he returned from his travels; and was lucky in the opportunity then presented to him of painting the Misses Gunning, the reigning beauties of England.



THE AGE OF INNOCENCE  
REYNOLDS

From the moment these portraits were completed, the reputation of Reynolds was made, and a successful career was secured to him. He became a famous man, an associate of Dr. Johnson, of Garrick, Burke, and Goldsmith; he was made first president of the recently founded Royal Academy, and received the recognition of royalty in the shape of knighthood.

It is very easy to see in what the charm of Reynolds's pictures consists. He was a man of sweet and amiable disposition; he was born of gentle blood, and his even temper and conciliatory spirit is in contrast to the fiery and energetic character of his greater contemporary, Hogarth. Hence his portraits are the interpretation of beauty and youth, by a genial, frank, and sympathetic mind, directing, under Italian inspiration, the brush of a master in technique. The power and ease of handling that distinguishes the portraits of Reynolds are the result of patient study and untiring industry. But the dignity, expressiveness, charm of face, the ease and propriety of attitude, the sweetness and openness of countenance in his women and children, are in some way the reflex of his own mind. He has risen to sublimity in his greatest work, the portrait of Mrs. Siddons as "The Tragic Muse," but he is loved and remembered rather for the grace and tenderness of his "Master Bunbury," and his "Strawberry Girl," which are veritable creations, as far as such a term may be apposite in speaking of a portrait. Since his day, his style has been considered in England the standard of art in portraiture. Nor must we forget to mention the backgrounds to his figures. In these backgrounds Reynolds has managed to suggest so much landscape beauty, that one is inclined to think that had he turned his efforts in that direction, he might have proved a rival of Richard Wilson or Constable.

#### RICHARD WILSON (1714-1782)

RICHARD WILSON painted portraits until he was six and thirty years old; for in his day, the only function of a painter who had a living to earn was to paint portraits. They might be fancy portraits, like that which the Vicar of Wakefield and his wife ordered, or they might be authentic and literal, like those which Reynolds painted of Burke and John-

son; but portraits the public would have, and if anything else pleased them, it was caricature, the strongest and broadest. No artist thought seriously of still life or landscape, and when stage scenery was required for the theater at Drury Lane, there was not a single British artist competent to produce it, and Garrick was forced to send to Italy, where he procured the services of Zuccarelli, who painted scenery also for the Opera House.

Wilson's ultimate devotion to landscape painting was the result of a protracted course of travel, during which he made many sketches in Italy and elsewhere. While this artist might have made a good living by his portraits, if we may judge from his works in Greenwich Hospital and in the Garrick Club, he did not find his profession as lucrative as Kneller, Lely, and Reynolds, had found theirs. Wilson languished in penury and neglect for a long time, cheered only by the delight he found in the exercise of his art, and in the consciousness that he was widening the scope of painting in his native land.

As a landscape painter, Wilson is more or less of an idealist; he is a disciple of the Poussins, and rather generalizes than depicts the actualities of a scene. In this respect he is the predecessor of Turner. There is plain evidence that Wilson was complete master of technique and was capable of transferring to canvas, with the utmost breadth of treatment, the most beautiful phases of external nature. His pictures, lacking though they may be in some attention to detail, are dreams of loveliness, full of classical sentiment and poetic feeling, gleaming as they do with the silvery "light that never was on sea or land."

Wilson's place is of supreme importance in the history of British art, in that he was first to reveal to his countrymen the possibilities of achievement in a hitherto unworked field, and to show them a path by which British artists have attained an unquestioned preëminence in Europe. His pictures are mostly painted with a classical motive, as for instance his "Niobe," which is supposed to represent the scenery of Mount Siphylus. There is unmistakable grandeur in his "Campagna," his "Lake Nemi," and "On the Arno"; while an extreme example of the way in which he employed authentic features in scenery as the basis of imaginative creation is shown in his famous "Composition," a picture suggested by the scenery near Chepstow, viewed from Piercefield.

#### THOMAS GAINSBOROUGH (1727-1788)

THE range of Gainsborough was much wider than that of Reynolds and Wilson, and we must look upon him as the first English painter who combined in his repertoire the production of portraits, rustic scenes, and landscape. By rustic scenes is meant that class of *genre* painting in which peasant life is illustrated in its naïveté and simplic-



ity; qualities serving in a great degree to furnish what may be called the picturesque element in art. Such are the rustic scenes catalogued as "Wood Scene," "Cart and Figure," "Peasant Children," "A Cottage," "Woman and Children." In these pictures, Gainsborough set an example which was followed by numberless artists who have been the glory of their country—we may say of the European continent, for the work of Morland in England is reproduced in a profounder and more sentimental mood by the work of Millet in France. But it is as a portrait painter that Gainsborough was most valued during his lifetime; and in this department he was a formidable rival of Reynolds. It may indeed be said that he excelled Reynolds in boldness and dash, but never equaled him in delicacy. Gainsborough was a great colorist, and his "Boy in Blue" is a *tour de force* which shows his matchless skill in this particular.

Simplicity is the main characteristic in the light, almost careless, handling of this artist, who paints the booby face and slouching gait of the rustic, the ragged woodland, the clumsy horse, the cart, and the cottage door, with a broad, cheerful, careless freedom and unerring touch, which is equally capable of such splendid productions as his portrait of the beautiful Duchess of Devonshire, and his noble portrait of Colonel St. Leger. But he seems happier when he is depicting his "Shepherd's Boy in the Shower," or his "Fresh Breeze off Coast;" for Gainsborough's was an open air nature, fond of simple pleasures, of music, of country life, and, above all, inspired by a hearty love of simple

nature, in which he saw none of the wonder and mystery with which the melancholy, brooding mind of Wilson had invested it.

#### GEORGE ROMNEY (1734-1802)

Among the lesser artistic lights in the days of Reynolds, may be mentioned George Romney who was successful in portraiture, and yet thought himself born to be a great historical painter. He did one remarkable thing in an age when everything historical had also to be classical. He painted the death of General Wolfe, giving the personages the exact costumes in which they appeared on the heights of Quebec. This modernity so offended the critics that they forced the Society of Arts to give Romney only twenty-five pounds, in-



PORTRAIT  
ROMNEY

stead of the fifty to which by his picture he was entitled as prize winner. Romney was perhaps the first British painter to break through the fetters of classical convention, in which soon after he was followed by Benjamin West, a painter of industrious, even laborious dullness and mediocrity. We are compelled to class under the same head James Barry (1741-1806), a pupil of West. Barry was an ambitious historical painter, who covered acres of canvas with insipid pictures, which no one would buy. Fuseli, (1741-1825) formed one of this group of historical painters, whose abortive efforts were still of importance, as landmarks in the progress of British art. He devoted himself to a lifelong imitation of Michelangelo. Gifted with extraordinary imagination, he aimed at inspiring by his pictures, the passion of fear; but his lack of drawing and coloring makes such pictures as his "Nightmare," true to their title in a sense farthest from the intention of their author.

But while these artistic dreamers of whom Benjamin Haydon (1780-1840) was the last and worst, were wasting time and paint in vain striving after immortality, such modest students of Nature as John Crome (1769-1821), known as "Old Crome," George Smith (1714-76), and his brothers, of Chichester, and James Ward (1769-1859), were rendering priceless service to the cause of British art by their exquisite landscape painting. The sky and scenery of England is particularly favorable to the study and cultivation of this art. The charming variations of the insular sky, with its cloud patches shadowed on miles of green champaign, its slow rivers, its ocean cliffs, its fresh moors, all appeal to the thoughtful, loving painter, who can find also sufficient grandeur and sufficient movement in the tempest, by land or sea, to satisfy his craving for the sublime.

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ONE of the especial departments in which English artists have excelled, is that of water-color painting. The use of water colors, as a means of producing an effect at once broad and delicate, has been brought to singular perfection by such painters as Paul Sandby.

#### PAUL SANDBY (1725-1809)

PAUL SANDBY deserves particular notice as the real founder of the English school of water-color painters. He was a man of considerable versatility, and not only produced landscape and architectural drawings, but was also a figure painter. He made many drawings of Windsor Castle and the scenery about Eton, and coming in conflict with Hogarth, who had opposed his ideas as to the foundation of a public academy of arts, he showed great skill as a caricaturist in ridiculing Hogarth's famous "Line of Beauty."



Sandby had a manner of his own which was not generally followed by succeeding artists of his school. He boldly outlined his subjects with a quill pen, and then filled in with masses of color. His service to British art consists in his plain demonstration that architectural, sky, and forest, effects can be powerfully produced by use of the simplest vehicle.

John Webbes (1752-93) was the direct successor of Sandby, although his highly-finished but glaring pictures are deficient in the "modesty of nature."

Francis Wheatly (1747-1801) was also an aquarellist of distinction, although his pictures were merely tinted drawings, depending very much on the strong outline on which, after the manner of Sandby, he founded them. Unlike that master, however, he took no pains to paint out, or to overlay by broad washes, the traces of the pen.

Of Thomas Girton (1773-1802), who, to the loss of English art, died early, it has been well said, in language which all who have seen his drawings will approve, "Thomas Girton was the first to give a full idea of the power of water-color painting; the first to change wholly the practice of the art, to achieve in this medium richness and depth of color, with perfect clearness and transparency, and the utmost boldness and freedom of execution; the first who followed out a procedure the reverse of that which had hitherto prevailed — laying in the whole of his work with the true local coloring of the various parts, and afterward adding the shadows with their own local and individual tints."

Girton was particularly successful as a painter of buildings, and his pictures of cathedrals, castles, ruined abbeys, and similar masses of masonry, mark an epoch in this department of British art.

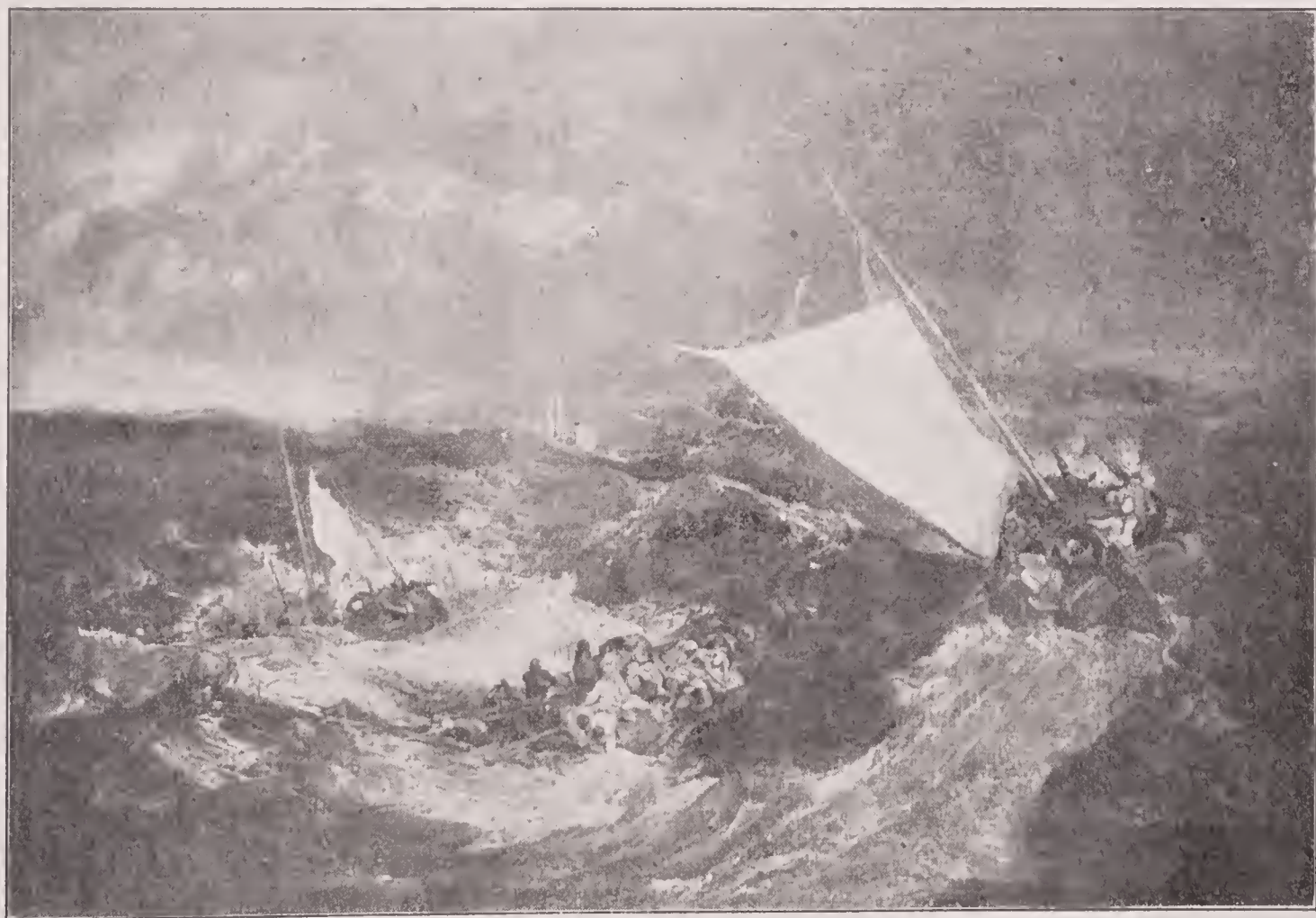
But greatest among early water-color artists was Samuel Prout (1783-1852), whose architectural paintings make him supreme among British painters in power of coloring, in boldness and freedom of execution. He seems to paint a picture as ordinary people write a letter. It is offhand work with him, yet the effect is that of unerring exactitude, breadth, brightness, and the most delicious tone.

In a very different department of painting, a high place must be accorded to William Blake. Blake has obtained more enthusiastic recognition in later years than he enjoyed during his sad and visionary life. He was a solitary, a recluse, "sent," as he says, "into this world, not to gather gold, but to make glorious shapes expressing God-like sentiments." An artist of this sort was not likely to meet with much applause in the dull and brutal Georgian era. His "Twenty-one Inventions for the Book of Job" furnish an example of imagination and originality combined, which is unparalleled in the history of British art, and Blake takes the same place in painting as Shelley in poetry. Shelley is the poet of and for poets. It is artists alone who appreciate the true

value of Blake; from him they can take example, and in him find inspiration and suggestive material for their own work. It is certain that painters and designers have stolen more from Blake than writers have pilfered from Rabelais, Robert Burton, or Montaigne.

JOSEPH MALLORD WILLIAM TURNER (1775-1851)

TAKEN all in all, Turner must be considered the most remarkable figure that has ever appeared in the world of British art. He was entirely self-taught, and he confined himself entirely to the painting of landscapes. His subjects ranged from architectural to marine scenery, and from classical and imaginative landscapes, such as Richard Wilson delighted in, to the most literal interpretation of an actual prospect. He was the most industrious of men, and his sketches and etchings, made direct from nature, may be reckoned by thousands. On his larger and more elaborate works, such as his Venetian and naval scenes, he has lavished the imaginative skill the results of which have been amazingly gorgeous. As a colorist he is without peer and exemplar, ancient or modern, and European art owes to him a debt of gratitude for discovering and pointing out how much of inspiration the artist can derive from nature, pure and simple, without any accessory of human action, historic or emotional.



THE SHIPWRECK  
TURNER



## JOHN CONSTABLE (1776-1837)

JOHN CONSTABLE takes a high place among English landscape painters, although he had neither the power nor the versatility of Turner. He was essentially local and insular in his work, and confined himself to the scenes and skies of his native land. In his coloring he is somber, and his pictures often have in them a tinge of melancholy thoughtfulness; yet he gave wonderful animation to his sky spaces, and his masses of foliage seem to have been the inspiration of Corot and the group of French artists who founded the Barbizon school.

His great aim was to obtain a clear and unsophisticated transcript of nature, and he gives in one of his letters a description of his method, and of the means by which he attained such eminence in his art. He writes in 1802, in his twenty-sixth year, "For the last two years I have been running after pictures, and seeking the truth at second hand. I have not endeavored to represent nature with the same elevation of mind with which I set out, but have rather tried to make my performance look like the work of other men. I shall return to Bergholt, [his native place], where I shall endeavor to get a pure and unaffected manner of representing the scenes that may employ my efforts. There is room enough for a natural painter. The great vice of the present day is *bravura*, an attempt to do something beyond the truth."

For a long time Constable was unrecognized by his fellow-countrymen, but in 1824, a French picture dealer bought "The Haycart," "A View of London," and "The Lock on the Stour," and sent them to the Paris *Salon*. They were much admired, and Constable was awarded a gold medal. After this the painter's success was assured.

The secret of the striking effects produced by this original and truthful painter is said to lie in the fact that he painted with the sun high in the heavens, far above, out of the canvas, but still in front of him, and painted almost always under the sun, while landscape painters hitherto had usually painted with their backs to the sun. Hence the depth, transparency, and richness of shadows in his pictures, and the brilliancy of his skies.

Among other landscape painters of merit must be counted Copley Fielding (1787-1855), who was one of the great masters of water-color painting. The principal qualities of his work are lightness, breadth, and dexterity of handling. His sea pieces are remarkable for their representation of distance and space, effects produced by the simplest means. Fielding did a great deal to promote the study of water-color painting by his assiduous teaching, which made him almost the founder of a modern school.

William Clarkson Stanfield (1794-1867) was the greatest painter of marine subjects that ever appeared in England. He began life in the

navy, became a scene painter, and finally devoted himself to the production of pictures. He excels Turner in his bold and faithful representation of the ocean, of shipping, and of sea life. His experience as a sailor gives him an advantage over the poetic and imaginative painter of the *Temeraire*. Stanfield's "The Victory," bearing the body of Nelson, towed into Gibraltar, and "The Wrecked Spanish Armada," are masterpieces of sentiment and expression, utterly without example in the previous history of British art.

Sir William Allan (1782-1850), who is best known for his portrait of Sir Walter Scott, now in the National Gallery, was a laborious painter, and was considered the leader of his art in Edinburgh.

A much greater man was Sir Daniel Wilkie (1785-1841), a painter of history, of domestic subjects, and of portraits. From his earliest years he showed a taste for drawing, and keen observation with regard to the faces, habits, and clothes of workingmen and peasants. From the first he began by painting a crowd of people. "The Pitlessie Fair," one of his earliest works, showed his bias toward the portrayal of common people and common life. "The Village Politician," "The Rent Day," "The Blind Fiddler," and "Reading the Will" are among the glories of British art. Singular to relate, Wilkie, after traveling in Spain (1827), became so ardent an admirer of the works of Velasquez that he deliberately altered his own style of painting, and his work henceforth assumed something of a Spanish character. In this style he produced the picture "John Knox, Preaching," but it is a question whether the change was for the better. As a painter of interiors, of peasant life, and as a humorist, Wilkie deserves to be ranked with the Flemish Teniers, and the Dutch Van Ostade, but his purely historical pictures add little to his reputation.

William Mulready (1786-1865) and William Etty (1787-1849) were two characteristic English painters of laborious mediocrity, although of much academic taste and learning. Mulready painted some pretty *genre* pieces, but Etty never departed from classic and historic themes, in the treatment of which he is seldom inspiring or interesting.

The greatest animal painter among British artists was Sir Edwin Landseer (1802-73). As a painter of dogs and horses, Landseer was unexcelled; the texture of their coats, the expression of their countenances, their gestures and attitudes, were reproduced with singular grace and fidelity to nature. His handling is facile — almost too facile — and sometimes the motive of his pictures is commonplace. He



DOGS  
LANDSEER



has also the fault of somewhat wearisome mannerism, and a habit of repetition, yet the dictum of a French critic must be accepted as just, and Landseer admitted to be one of the greatest animal painters of modern times.



MISS FARREN  
LAWRENCE

It was in revolt against the dead level of British art as represented by such painters as Etty and Mulready that what is called the pre-Raphaelite movement took place. War was declared upon the "pomatumy texture" of Landseer's beasts and men; on the "Parisian paper hanger's taste" of Etty, or Mulready's "cloyed richness and sweetness." The smugness of the English academician was derided, and even Murillo's "Holy Family" was declared rubbish. Holman Hunt, John Everett Millais, and Dante Gabriel Rossetti declared their intention to revive in England the style of painting which had prevailed in Tuscany before the days of Raphael.

Holman Hunt gives an interesting account of the founding of the pre-Raphaelite Brotherhood. A book of engravings of the Campo Santo at Pisa was once examined by the three painters at the house of Millais.

"It was probably," says Hunt, "the finding of this book at this special time which caused the establishment of the pre-Raphaelite Brotherhood. Millais, Rossetti, and myself were all seeking for some sure ground, some starting point, for our art which would be secure, were it ever so humble. As we searched through this book of engravings we found in them, or thought we found, that freedom from corruption, pride, and disease for which we sought. Here there was at least no trace of decline, no conventionality, no arrogance. Whatever the imperfection, the whole of the art was simple and sincere—was, as Ruskin afterward said, 'eternally and unalterably true.' Think what a revelation it was to find such a work at such a moment, and to recognize it with the triple enthusiasm of our three spirits. If Newton could say of his theory of gravitation, that his conviction of its truth increased tenfold from the moment in which he got one other person to believe in it, was it wonderful that, when we three saw, as it were, in a flash of lightning, this truth of art, it appealed to us almost with the force of a revelation? Neither then, nor afterward, did we affirm that there was not much healthy and



SIR GALAHAD.  
WATTS



good art after the time of Raphael; but it appeared to us that afterward art was so frequently tainted with this canker of corruption that it was only in the earlier work we could with certainty find absolute health. Up to a definite point, the tree was healthy; above it, disease began, side by side with life there appeared death.

"Think how different were the three temperaments which saw this clearly! I may say plainly of myself, that I was a steady and even enthusiastic worker, trained by the long course of early difficulties and opposition of which I have told the story, and determined to find the right path for my part. Rossetti, with his spirit alike subtle and fiery, was essentially a proselytizer, sometimes to an almost absurd degree, but possessed, both his poetry and painting, with an appreciation of beauty of the most intense quality. Millais, again, stood in some respects midway between us, showing a rare combination of extraordinary artistic faculty with an amount of sterling English common sense. And, moreover, he was in these early days, beyond almost any one with whom I have been acquainted, full of a generous, quick enthusiasm; a spirit on fire with eagerness to seize whatever he saw to be good, which shone out in every line of his face, and made it, as Rossetti once said, look sometimes like the face of an angel. All of us had our qualities, though it does not come within the scope of this paper to analyze them fully. They were such as rather helped than embarrassed us in working together.

"'Pre-Raphaelite' was adopted, after some discussion, as a distinctive prefix, though the word had first been used as a term of contempt by our enemies. And as we bound ourselves together, the word 'Brotherhood' was suggested by Rossetti as preferable to clique or association. It was in a little spirit of fun that we thus agreed that Raphael, the prince of painters, was the inspiring influence of the art of the day; for we saw that the practice of contemporary painters was as different from that of the master whose example they quoted, as established interest or indifference had ever made the conduct of disciples. It was instinctive prudence, however, which suggested to us that we should use the letters P. R. B., unexplained, on our pictures (after the signature) as the one mark of our union."



THE ANNUNCIATION  
ROSSETTI



John Everett Millais (1829-96) was the most powerful member of the pre-Raphaelite Brotherhood, whose principles Holman Hunt has expounded in the passage just quoted. His first picture produced under



CUPID AND PSYCHE  
BURNE-JONES

the new influence was meant to illustrate a scene from the "Isabella" of Keats, and he proceeded to a remarkable series of pictures including "The Huguenots," and "The Vale of Rest." All were distinguished by a singular beauty of facial expression, and a technique so vigorous, yet so clear in detail, that a revolution in British art methods seemed to have taken place.

Millais, as he advanced in life, confined himself more and more to the painting of portraits and seemed to abandon the ideals to which Rossetti and Hunt were faithful. As a portrait painter he was successful, and his satins and velvets gave evidence to the last of his splendid technical skill.

Holman Hunt's most impressive picture is the "Light of the World," while his "Finding of Christ in the Temple" is in the true spirit of the pre-Raphaelite revival. Hunt is a laborious and minute painter, with unerring sense of color, and form, while all he produces is steeped in the more exalted religious mysticism.

Dante Gabriel Rossetti (1828-82) was by far the most original and fascinating of the personalities who made up the P. R. B. His power as a draughtsman is not so great as Hunt's, and he is not so complete a master of technique as is Millais, but he has a certain indefinable grace in his pictures, which makes them more faithful to the pre-Raphaelite creed than are any other English works. Among his most important pictures is his "Dante's Dream," in the Walker Gallery at Liverpool; this canvas illustrates with singular felicity a beautiful passage in the "Vita Nuova."

Among the most powerful and popular of English artists who did not yield to the influence of the pre-Raphaelite movement was Maclise. Daniel Maclise (1811-70) was more successful in pleasing the people's state than almost any other artist that has ever appeared in England. He won admiration



VERONICA VERONESE  
ROSSETTI



by choosing subjects from literature and history which the people understood, and by treating them in a plain, clear manner. He was not a great painter, yet, as he hit the popular taste, he was for many years the idol of public favor in art circles. His "Derby Day" and "Wrestling Scene" in "As You Like It," were the pictures of the year when they appeared.

## INTRODUCTION TO THE FLEMISH SCHOOL

THE Flemish school of painting seems to have sprung direct from the soil; and not to have originated under the influence of Italy or Germany.

The art movement of Flanders followed upon the establishment of the Flemish people as a nation, when they had become strong, and sufficiently at ease with life, to practise the arts.

The early Flemish painters were not skilled in fresco work as were the Italians, but they became very skilful in the use of oil with color; acquiring great delicacy and smoothness of finish in the production of textural effects, and a high degree of realism in the management of light and shade and perspective. Their drawing at first was faulty and uncertain, and the action of the figures stiff; but sincerity of feeling was always present in their works. Their subjects were chiefly religious, but with a Flemish background and setting which makes their paintings veritable records of the life and customs, the dress and furniture, of the period. The raftered rooms, the high, carved fireplaces, the great canopied beds in the houses of many a quaint old Flemish city, appear in their paintings of sacred personages and scenes. Their attention to detail was marvelous in its fidelity. Their pictures, whether of *genre* or religious subjects, have about them the quaint, homely atmosphere which to this day fills the silent streets of red-roofed Bruges or Ghent.

HUBERT VAN EYCK (?-1426) JAN VAN EYCK (?-1440)

FLEMISH art begins with the work of the brothers Van Eyck, of whom Jan was an artist of extraordinary ability, his paintings being marvels of close, delicate detail, and of smoothness and richness of finish.

The greatest work which the Van Eycks produced in collaboration is the "Adoration of the Mystic Lamb," an altar piece in three divisions, the main part of which is in the Cathedral of St. Bavon in Ghent. In the midst of a rich green glade rises an altar upon which stands the Lamb, surrounded by rays of light. Saints are kneeling circlewise about the altar, while from every direction throng the Blessed, martyrs and confessors, and warriors upon horseback, all in quaint Flemish costumes, and with the light of holy desire upon their rugged, earnest faces. The coloring of this picture is rich and soft, fresh as if the painter's brush had just left it; the detail in it being marvelous in its delicacy and finish. The textures of the garments are rendered with absolute truth.



The wings of this great picture, painted with the figures of sacred personages, are in Brussels and Berlin.

Jan Van Eyck survived his brother by many years. One of the best examples of his work is the circular picture in the National Gallery representing a Flemish burgomaster and his wife. The handling of light and shade, and the treatment of detail, could hardly be surpassed. In a quaint Flemish bedchamber, lighted by a window at the side, the burgomaster and his wife, in the costumes of the fifteenth century, are standing hand in hand; behind them is a circular diminishing mirror in which their figures are reflected. The texture of their heavy, fur-lined garments, the hangings of the bed, the glint and polish of the furniture, the diffusion of light, are all rendered with wonderful skill and delicacy. This little painting is considered one of the gems of the National Gallery. Its simple and significant signing in quaint Flemish letters is "Jan Van Eyck was here."

#### HANS MEMLING (1425? - 1495?)

HANS MEMLING belonged to the school of the Van Eycks, and was one of its greatest representatives. His art is distinguished by sincerity and devoutness of feeling; by strength and simplicity. He painted portraits which are remarkable for characterization. One of these, a painting of the Abbot Chretien de Hondt, represents the monk kneeling at a *prie-dieu* in his bedchamber. Behind him are seen a lofty, carved fireplace, a stand holding a variety of Flemish flagons, and a large canopied bed. The ceiling of this quaint room is raftered. Every detail of it is faithfully rendered; and the figure of the abbot is remarkable for the strength of the head and the beauty of the folds of the gown. Another painting by Memling represents a crowned Madonna, standing in a Gothic church. Every detail, from the jewels in her crown to the traceries of the shrine, is rendered with loving and devout care.

#### QUENTIN MASSYS (1460? - 1530)

QUENTIN MASSYS further developed the principles of the Gothic school in Flanders, at the same time, yielding himself to Italian influences, introducing architectural effects into his backgrounds, and following less strictly the homely Flemish types. His handling of color was skilful and poetical, almost modern in its general effect of cool, subdued tints. He was the first Flemish painter to depart from the small, crowded canvas and to make his figures almost life-size. His greatest works are at Antwerp; among them, a beautiful head of the praying Virgin, and a noble head of Christ. "The Entombment," his most noted work, represents a group of sacred personages around the body of the dead Christ. The faces are characteristic, and individual in expression, the attitudes natural. The

wings of this painting, intended originally for an altar piece, represent the daughter of Herodias bringing in the head of John the Baptist, and the Martyrdom of St. John the Evangelist. Both scenes are rendered with dramatic feeling. The coloring of this great picture is especially fine.

PETER PAUL RUBENS (1577-1640)

IN THE works of Rubens, the splendor of Flemish painting reached its height. Yet he did more than to give the highest interpretation to the principles of the Flemish school; he created an art of his own, by which he ranks with the greatest masters. Unlike the majority of Renaissance painters, he did not employ his genius in the interpretation of religious truths, of human or divine philosophy. His paintings are marvels of color, of drawing, of magnificent earthly beauty. Even in his religious pictures there is no trace of "the light that never was on sea or land," or of that exalted philosophical spirit which renders the creations of Raphael types of unassisted human virtue. The art of Rubens is warm, sensuous, well-nigh tropical in its glow of color, in its luxuriant beauty, its splendid coarseness. His men are sturdy Flemings, his women are plump Venuses—innocent Venuses who would bear children and keep well their husbands' houses. His Christ is a type of refined manhood—nothing more. His saints are designed for an earthly paradise.

The personality of this man, who filled Europe with his creations, is one of the most attractive among the artists of the Renaissance. Sir Dudley Carleton called him not only the prince of painters but of gentlemen. Graciousness was his leading characteristic. Gentle at heart, a man of the world by training, he was eminently fitted to live, as he did, at the courts of princes, to undertake difficult diplomatic missions to England, to Spain, to France. Born in 1577, Rubens's earliest years were spent in Cologne. When he was ten years of age his family removed to Antwerp—their original home—and the future artist was placed under the instruction of the Jesuits. The cosmopolitan temperament of Rubens found intellectual expression in a remarkable aptitude for languages. He thus possessed himself of one accomplishment necessary to court and diplomatic life. Meanwhile his artistic faculties were not dormant. The boy knew early what he wished to be. His apprenticeship in the painter's art began in the studio of Tobias Verhaecht; from whose tutorship he passed to that of Adam Van Noort. His third master was Otto Voenius. In 1598, his apprenticeship being over, Rubens was acknowledged a "Master" by the Guild of St. Luke.

Between the years 1600 and 1608, Rubens resided in Mantua, Italy, at the court of his patron, the Duke Vincenzo Gonzaga. The importance



of this Italian sojourn was great. At this impressionable period of his life the artist was able to study the greatest works of the Italian masters.



ELEVATION OF THE CROSS  
RUBENS

years he produced his great masterpiece, "The Descent from the Cross," with the companion painting, "The Elevation of the Cross"; both pictures are now in the Cathedral of Antwerp; one in the right, the other in the left wing of the transept. "The Descent from the Cross" is consummate in color and grouping; and is instinct with deeper religious feeling than is usual with Rubens. Against a white drapery, the slender, relaxed body of Christ is drooping toward the outstretched arms

of the sorrowing women; while the men exert their strength to accomplish the deposition. The coloring of this marvelous painting is of unsur-

His genius responded to the genius of his peers. One year of this time was passed at the court of Madrid. When Rubens returned to Antwerp he had attained his intellectual and artistic maturity. His mastership was acknowledged in his native city. He was not permitted to return to his patron, the Duke of Mantua; his new patrons, the Archduke Albert of Flanders and his wife Isabella, having exerted their powerful influence to retain him at their court.

Rubens was fortunate in his two marriages, both wives being beautiful and attractive women. In 1609 he married his first wife, Isabella Brant, whose portraits by her husband's hand are to be seen in the leading galleries of Europe. Within the next three



DESCENT FROM THE CROSS  
RUBENS

years he produced his great masterpiece, "The Descent from the Cross," with the companion painting, "The Elevation of the Cross"; both pictures are now in the Cathedral of Antwerp; one in the right, the other in the left wing of the transept. "The Descent from the Cross" is consummate in color and grouping; and is instinct with deeper religious feeling than is usual with Rubens. Against a white drapery, the slender, relaxed body of Christ is drooping toward the outstretched arms



passed depth and richness, emphasized by the white draperies which are to enfold the body of Christ; by the delicate death tints of the body itself. "The Elevation of the Cross" is a powerful and dramatic composition, but lacks the calm, rich beauty of "The Descent."

About the year 1623, Rubens was called upon to paint a series of pictures representing scenes in the life of Marie de Medici, consort of Louis XIII. These great paintings, now in the Louvre, follow the career of the princess from her birth to her nuptials, with a profuse interweaving of allegorical symbols, after the manner of the Renaissance.

Between the years 1628 and 1631, Rubens was engaged in certain diplomatic missions which required his presence first at Madrid, then at the Court of Whitehall. In 1629, the University of Cambridge bestowed upon him the honorary degree of M. A., and in 1630 he was knighted by Charles I. Full of honors, he returned to Antwerp, and there at the end of the same year he wedded his second wife, the beautiful Helena Fourment, whom he has immortalized in a great number of works, among them "The Judgment of Paris."

The ten years which intervened between this marriage and Rubens's death in 1640 were full of activity. At the height of his fame, and in the full power of his work, the great artist passed away, leaving no one to take his place, but bequeathing to Antwerp the eternal glory of his genius. The number of Rubens's authentic works is enormous. They are to be found in every gallery of importance in Europe, and their excellence is of the highest order—worthy of the "Prince of Painters."

#### GONZALES COQUES (1618–1684)

GONZALES COQUES, or Cocx, was born in Antwerp in 1618, and died in the same city in 1684. His first teacher was Peeter Brueghel the third, and later he studied with David Ryckaert the elder. At the age of twenty-three he became master of the guild of St. Luke and was twice its president. He showed marked ability from the first, and his style was formed more by his study of nature at first hand than by the instruction of either of his teachers. At first, his subjects were gallant assemblies and similar themes, but there was so great a demand for the portraits by Van Dyck that he took up the painting of portraits. His characteristics are similar to those of the great portrait painter, but his pictures are very small, the heads being rarely more than an inch and a half in height. So well was his work done, however, that he could not meet the demands of his patrons, and he was justly styled the "Little Van Dyck." He was especially successful in grouping, and his family groups are therefore very charming.

Though Coques painted landscapes and other pictures with skill, his fame rests upon his portraits and groups. Among his patrons were



various princes, including Charles I. of England. His extant pictures are very few, but are distributed through the principal galleries of Europe. Some of the best specimens are found in England, among them being the full-length portraits of Charles I. and Henrietta Maria, in the Bridgewater Gallery. There are several portraits also in the National Gallery.

#### ANTHONY VAN DYCK (1599-1641)

VAN DYCK's paintings lack the fire and strength of supreme genius, yet their distinction removes them from mediocrity. He was preëminently an aristocrat in feeling and expression, with the aristocrat's shrinking from whatever is turbulent or excessive. He was, perhaps, too well-bred to be a great genius. But in the phase of life which he



CORNELIUS VAN DER GEEST  
VAN DYCK

chose to portray, the purely aristocratic, reserved, and withdrawn elements of society, he has never been excelled. He was born in 1599, in the era of the twilight of the gods. The great day of Italian art was over. His master, Rubens, had reached the zenith of his fame. The age of imitation had opened.

Van Dyck's first period was that of his apprenticeship under Rubens, which lasted until 1621. His paintings of this period do not display a great degree of originality, being for the most part clever imitations of his master's style. The emancipation of his art was accomplished during his four years' residence in Italy, from 1621 to 1625. No more magnificent forcing house of talent or genius could be imagined than Italy at the beginning of the seventeenth century. The great masters were all dead, but their works remained as yet undispersed and unspoiled by time, or by the ravages of the restorer. Van Dyck, visiting all of the principal cities, and being influenced successively by Titian, Tintoretto, and other masters, evolved an art of his own, not equal to Rubens's in power and technique, but more refined in character. His ability as a portrait painter now became evident. His full-length portrait of Cardinal Bentivoglio attracting general attention, he was commissioned, on his return to Genoa, to paint the portraits of many patricians there. About fifty of these may still be seen in the galleries of that city. They display Van Dyck's peculiar characteristics, his supreme distinction, his quietness of treatment, his aristocratic melancholy.

Between his Italian residence, and that residence in England which ended with his death, Van Dyck worked in the country of his birth, and later in Holland, painting a large number of portraits of the nobility

of Flanders, of Holland, of France, and of Spain. He was known as the painter of the aristocracy; his portraits were literally the embodiment of the aristocratic tradition. He had visited England in 1620 and in 1627. In 1632 he took up his residence permanently there under the direct patronage of the king, Charles the First, and the brilliant court of Whitehall. He came at a fortunate time for his own peculiar methods of artistic self-expression. Never before and never since has the Court of England laid such emphasis upon the chivalric and aristocratic qualities as during the reign of the first Charles. Whatever his failings, the king was an aristocrat; and in his court the splendor and the melancholy of the aristocratic tradition were always evident. This peculiar element is immortalized in Van Dyck's many portraits of the king. That aloof, yet gracious, figure has always about it the shadow of greatness. Van Dyck never painted the glories of exalted rank; rather its loneliness, its faint melancholy, its ineffable reserve.

During his residence at Whitehall, Van Dyck painted about thirty-eight portraits of the king and thirty-five of his queen, Henrietta Maria, besides many portraits of the royal children, and three hundred and fifty representatives of the aristocracy of England. One of his best-known paintings is of the baby princess Anne, who died at Whitehall Palace, aged three, "a little lamb" as Fuller quaintly calls her in his "Worthies of England." The baby face in the close Dutch cap is as yet untroubled by the responsibilities of her exalted position.

Van Dyck's many portraits of the English aristocracy have the same charm which envelops his portraits of the king. Like Ruskin's gentleman, his cavaliers have always tears in their eyes. No other painter has ever succeeded in making the atmosphere of aristocracy so gracious and so restful; in expressing so well the melancholy of the great.



PORTRAIT OF HENRIETTA MARIA  
VAN DYCK

#### DAVID TENIERS, THE YOUNGER (1610-1690)

AMONG the talented artists who added glory to the fame of Antwerp in the lifetime of Rubens, one of the most prominent was David Teniers, the younger. He was born in Antwerp in 1610, his father, David Teniers, being his first instructor. He was a warm friend of Rubens, and his paintings show the influence of that great artist, although there is no evidence that he was ever his pupil. Brouwer also influenced him to such an extent that some people have conjectured that he was a pupil of



Brouwer, too. Pupil or not, he developed under the influence of both these men, and his work partakes of their characteristics.

Teniers early sprang into fame. He was well nigh at the summit of his career at thirty years of age. In 1644, or when he was thirty-four years old, he was dean of the guild of St. Luke, and four years later he was the court painter of the governor of the Netherlands, Archduke Leopold William, who loaded him with gifts. Other patrons were Philip IV. of Spain, and Queen Christina of Sweden, who were lavish in their patronage. The duties of court painter took the artist from Antwerp to Brussels, but later he established himself in the village of Perck, near Mechlin, where he lived in great splendor.

Teniers was an artist of so much ability and versatility that he has been called the Proteus of painting. He painted "sacred" subjects,—with the sacredness left out, for they excite any feeling but reverence,—portraits, and landscapes. But it was in *genre* painting, particularly in tavern scenes, that he excelled. His favorite subjects were village fairs, peasant festivals, sports, the kirmess, and all manner of merrymaking among the common people. It is probable that he made his residence in Perck for the purpose of being near the peasantry, that he might mingle with them and study their life. He was very popular among them and was entirely successful in making his studies, for he painted them with a fidelity and spirit unsurpassed.

Teniers's pictures are admirable in their exquisite light and shade, their harmony of color, and their picturesque arrangement. There is a repetition of models in his pictures, but this is not surprising, inasmuch as he painted many hundreds of pictures, and sometimes there were hundreds of figures in one picture. The surprising thing is that he was able to find so much picturesque variety for subjects which in their general character were necessarily more or less of the same nature.

There are three distinct methods in the painting of Teniers. The first, which lasted until about 1640, was characterized by a luminous golden tone. The second method was the best and lasted from 1640 to 1660. This was characterized by a quiet silver hue, and may be called his silver period. After 1660 he returned to the golden tone, which he continued to employ until his death, but with advancing years his hand lost much of its cunning. Much of his best work was done when he was from thirty-five to forty years of age.

The prosperity of Teniers seems to have awakened aristocratic desires in his nature. In 1656 he married—it was his second marriage—the daughter of the secretary to the council of Brabant, and tried to secure entrance to the ranks of the nobility. In his petition to the king he claimed, with modern *naïveté*, to be descended from an ancient and noble family, and reminded the king that the honors of knighthood had been

bestowed upon Rubens and Van Dyck. In response, the king recommended that the petition be granted on condition that the petitioner would no longer paint for pay. This condition proved prohibitive, and Teniers did not erect his armorial bearings.

His exclusion from the ranks of the nobility was a benefit to the world of art. It was probably due to this disappointment that he went back to Antwerp and there established the Academy. The king granted the charter without prohibitory condition. This was not the least useful of all the work of this artist.

He died in Brussels in 1690, and was buried in the village of Perck, where he had spent the most eventful years of his life.

The brush of Teniers was almost incredibly prolific. Smith catalogues nearly a thousand pictures, and even that list is known to be incomplete. The number of figures was very great. His noted picture at Schliessheim contains 1,138 figures; "A Fair at Ghent" has 340 figures; and "A Village Festival" has 150. Specimens of his work are to be found in every important gallery or museum. His best pictures, whatever their titles, are essentially tavern scenes. Good specimens of these are "The Temptation of St. Anthony," a subject of which he painted a number of pictures, grotesque and humorous; "Peter Denying Christ," including a number of Walloon soldiers playing cards. These are in the Louvre.

#### FRANS SNYDERS (1579-1657)

FRANS SNYDERS, the associate and friend of Rubens, Van Dyck, and Jordaens, was born at Antwerp in 1579. His teachers were Brueghel and Van Balen, the latter of whom was the teacher of Van Dyck. At first, Snyder devoted himself to still life, especially to flower and fruit pieces, and dead game, which he painted with great success; but he afterward painted animals, producing pictures in which his talent displayed itself in its full glory.

Though Rubens was abundantly able to do his own painting, and all of it, yet so highly did he esteem the work of Snyder that he frequently asked him to paint in the fruits and animals of his pictures. The same was true of Jordaens. These two artists, in turn, sometimes painted in the figures for Snyder's pictures. Van Dyck several times painted his friend's portrait. Snyder was at his best in portraying animals, especially wild animals in a state of great excitement. With marvelous power he depicted the fury of the boar rending the hounds with his tusks, and the hunted stag, quivering with terror and exhaustion. It was an age in which the chase was a ruling passion with the nobility, and such pictures were in great demand.

Snyder was appointed painter to the Archduke Albert, governor of the Netherlands, who resided at Brussels. For him he painted some of



his finest works. One of these, a stag hunt, his patron sent as a gift to Philip III. of Spain. This was the means of making the Spanish king a patron of the Flemish artist, and he commissioned him to paint several hunting scenes, which may now be seen in the old palace of Madrid. With the exception of the few years spent at Brussels, Snyders spent practically his whole life in Antwerp, where he died in 1657. Snyders left a large number of pictures, many of which are in private collections, but others are in the principal galleries of Europe, and are accessible. A "Stag Hunt" and a "Boar Hunt" are in the Louvre in Paris; a "Kitchen Scene," with the figures painted by Rubens, these figures being portraits of Rubens and his wife, is in the Dresden Gallery; and "Two Lions Pursuing Deer," is in the old Pinakothek at Munich.

#### JACOB JORDAENS (1593-1678)

ABOUT the time that the Flemish school of painting was earning a high reputation in the world of art, the artists fell under the temptation of abandoning their own individuality, to become mere copyists of the great Italian painters. It required the influence of a sufficient number of artists of ability to resist this danger, and to hold the painters to their own methods. One such artist, even though he served his school unwillingly, was Jordaens. The failure of his early plans was probably his salvation as an artist. Jacob Jordaens was born in Antwerp in 1593, where in the studio of the talented Van Noort, he both studied art and fell in love with his teacher's daughter. His early marriage made it impossible for him to carry out his plan to visit Italy. A disappointment which was doubtless a benefit to him since, because of it, he retained his national traits, and his own individuality. He studied the works of Titian and Veronese that were accessible to him, but the most important influence upon his style was that exerted by his friend Rubens.

Rubens at that time was employed in executing a series of cartoons for tapestry for the king of Spain, and, with his usual liberality, he employed Jordaens to assist him by painting the designs — reproducing the small sketches in large size and in color. Thus the two men worked together, — one heart, one soul, — and their work was very much alike. The chief difference was that Jordaens was somewhat coarser than his friend. Indeed, he has been styled "the vulgar Rubens." But in coloring, in glow and power, and in the mastery of *chiaroscuro*, he is second to Rubens alone. His drawing is inferior, but his real sins are those against good taste.

Jordaens has been called a painter of historical and sacred subjects, but his sacred pictures are such in name only. His real talent was for fabulous subjects; for bacchanalian and humorous scenes, though the humor is frequently beyond the limit of refinement. He was very pros-

perous, built for himself a luxurious house, and painted a large number of pictures. He died in 1678, being about eighty-five years old.

The masterpiece of Jordaens is "The Triumph of the Prince of Nassau," now at the Hague, which was painted for the Princess Amelia of Orange. Other important works are "Adoration of the Shepherds," in the museum at Antwerp,—a magnificent piece of coloring, but not in the least "sacred"; "St. Martin Casting Out an Evil Spirit," at Brussels, and, emphatically, "As the Old Sing so the Young Twitter," at Berlin. This last is in the author's most characteristic style.

#### ADRIAN BROUWER (1608-1640)

ADRIAN BROUWER sacrificed his genius to dissipation, and after a pitiful life of poverty and debauchery, descended to an early grave. Born in Flanders, studying and painting in Holland, painting in Belgium, and ending his life there, he has been classed sometimes with the Dutch, and sometimes with the Flemish, school. In technique he approached Hals, in spirit, Teniers.

Adrian Brouwer was born at Oudenaarde, probably in the year 1608. His parents were poor, and his mother, a dressmaker in Haarlem, eked out a living by selling to the peasantry hats and handkerchiefs upon which young Adrian had painted pictures. These came to the notice of Frans Hals, who was so pleased with them that he offered the boy a place in his studio. Here the young pupil made such rapid progress that the cupidity of his master was aroused and he sequestered the boy from his fellow pupils so that he might monopolize the profits of his work.

Young Brouwer was thus confined in a garret and nearly starved, until a comrade persuaded him to escape. It may have been this hard life which subsequently caused his dissipation. He fled to Amsterdam, where he painted the picture "Boors Fighting," which his landlord sold for him for the very large sum of one hundred ducats. This unexpected prosperity proved too much for the half-starved artist, and he plunged into a course of dissipation from which he emerged only when in need of more money.

Later, Brouwer proceeded to Antwerp. It being a time of war, the artist, who had no passport, was arrested as a spy, and imprisoned. The duke observing the youth's talents provided him with materials and requested him to paint a picture. The artist painted a group of soldiers playing cards, as he had seen them from his prison window. As soon as Rubens saw the picture he exclaimed, "that must be by the celebrated Brouwer"; for Brouwer's fame had extended to Antwerp. He was instantly released and became the guest of Rubens.

The splendor of Rubens's life was no more to the taste of the young genius than was the confinement of the prison, and he soon again aban-



doned himself to debauchery. This vicious career caused his untimely death, which occurred in a hospital at Antwerp, in 1640. He was quietly buried, but when Rubens heard of it he had him re-interred, with great pomp, in the church of the Carmelites. It was his intention to erect a magnificent monument to his memory, but he did not live to carry out this plan.

Brouwer's pictures and etchings are scarce, the largest collection being at Munich. His subjects were of the lowest order; a few titles taken at random give a fair idea of their nature. In the Pinakothek at Munich are the following: "Peasants Playing Cards," "Soldiers Playing at Dice," "Peasants Smoking," "Peasants Playing the Fiddle," "Peasants Fighting in an Ale House," "Surgeon Removing the Plaster," and two more pictures of peasants. His fame rests upon the superb qualities of his painting—magnificent coloring, spirited action, and passions expressed with vividness.

## DUTCH ART

"**B**RAVE little Holland" has helped the world in many ways. Conspicuous among her contributions to civilization are her works of art, which are thoroughly characteristic—for otherwise they would not be of the first grade—while they have that touch of nature which makes all the world kin.

Holland, on the one hand, and Flanders and Belgium, on the other, are in many respects allied. They are near neighbors, their interests and their pursuits are similar, the languages they speak are closely connected, and the climate, which always exercises a powerful influence on the development of a people, is nearly the same. The chief differences are the result of geographical situation. Holland adjoins Germany and the Dutch are like the Germans, sturdy, honest, domestic, and quiet; while the Flemish partake of the gayety and versatility of the French, who are their neighbors on the south side.

Very naturally there is much similarity between Dutch and Flemish art. Indeed it could not be otherwise, for art penetrated Holland by way of Flanders. It was therefore a foregone conclusion that, at the outset at least, the Dutch should imitate the Flemish. But the real secret of the similarity of the two schools of painting lies deeper than mere imitation, it is found in the likeness of the national character. Thus the styles of painting in Holland and Flanders ran for a while in parallel lines, though they soon diverged. The national traits molded each school, and each worked out its own ideas and feelings in its own way.

Nor is it strange that painters so talented as the Van Eycks should have exercised undue influence over their neighbors in their first expe-

rience in art. Dutch-born painters worked in the Flemish method for many years, until the Flemish painters forsook the guidance of their own genius and yielded unreasonably to the Italian influence. It was about the beginning of the seventeenth century that the Holland artists asserted their independence. Their pictures are emphatically realistic. They did not take fine, poetic, idealistic subjects, but were satisfied to paint what they saw, and just as they saw it. Their subjects included their own kitchens, taverns, town halls, and streets. These were painted with great skill and spirit. It is just this truth, this—more than realism—reality, which gives to their pictures lasting worth.

It is supposed that the Dutch began by using fresco, but the damp climate did not favor this. They rarely employed large canvases, and when they did so the work was not satisfactory. Gradually they found where their talent lay, and from their proper methods they have not departed. Their panels or canvases are small and there is no mistaking the Dutch character of the work. Their subjects include portrait, figure, *genre*, landscape without figures, landscape with figures, landscape with cattle, marine, and still-life painting. The wisdom of their appreciating their peculiar talent has, in the last three hundred years, been justified in the development of a succession of artists of such commanding genius that the brave little nation has held its place in the history of art with the larger and more favored nations of the world.

#### FRANS HALS (1584-1666)

THE two men who tower above all other painters of the Dutch school, and who did more than all others to give to that school the place which it holds in the world of art, are Rembrandt and Hals. Though these two were intensely Dutch, though they were contemporary, and though they worked along the same general line—namely, that of portraiture—they were as widely different as could be, and neither essentially influenced the style of the other.

Frans Hals was born in Antwerp about the year 1584. The fact that he was born in that city, and not in Holland, was due to the unsettled state of the country and the wars of the period, which drove his parents from their ancestral city of Haarlem and compelled them to find a temporary refuge in Belgium. Hals passed the entire period of his boyhood and youth in the city of his birth, and it was not until he was about twenty-four years of age that he removed to Haarlem. He, therefore, must have begun his studies in Antwerp, but there is nowhere any trace of Flemish influence in his work. In Haarlem, he entered the school of Karel van Mander, but the pupil so far surpassed the master that the question of his instruction is of minor importance.

In the year 1610, Hals married; he lived a rather strenuous life with his wife until her death, about six years later. In 1617, he married Lys-



beth Reyniers, with whom he lived for nearly fifty years, bringing up a large family of children. In the early part of his life he was prosperous, perhaps too prosperous for his own good. At the age of seventy, however, in spite of his professional success and personal popularity, he became involved in financial difficulties. Matters were precipitated by the claims of a baker who had a bill against him for bread and for sums of money loaned to him at various times. The artist's goods were sold and he was reduced to poverty, being finally in such straits that the city came to his relief and gave him a pension, which relieved him until his death, at eighty-two years of age.

The success of Frans Hals as an artist was immediate and continuous. He had plenty of work and plenty of money. His personal habits were not different from those of any other artist of the period who had money to spend. He was lavish even to prodigality, but there is no reason why biographers should exaggerate his failings. He was convivial, generous, imprudent; but he always held himself well enough in hand to turn out a very large amount of work of the highest quality, and he at no time lost the respect and affection of his neighbors. He was both intemperate and improvident, but the customs of three hundred years ago were not those of to-day, and a man's life is lived in his own age.

These biographical facts are mentioned because they illustrate, if they do not explain, certain facts in relation to his art. His portraits of people in the upper grades of society are good—he could paint nothing that was not good—but they are less expressive than the pictures of fishwomen, of men smoking or drinking. The artist seemed more at home with the revelers of the rougher class. This may possibly be because of an ingrained sympathy with such folk, or it may be that they appealed more to his artistic sense, or that they made better models.

Hals was first and last a portrait painter. His *genre* paintings are really portraits. He idealized nothing, he painted life as he saw it about him; life among the "quality," with their stiff ruffs and their solemn demeanor, and life among the pleasure-seekers, in their reckless joys. His pictures seem to be alive. Living eyes look out of his portraits, the mouths are ready to answer with banter, or to break into laughter with you, or to challenge you to a toast. It will not be easy to find elsewhere a more vivacious picture than the portrait of himself and his wife Lysbeth. You can almost hear, and you can surely see, that the jolly raillery between the two has been interrupted and is about to bubble out again. But whether his subject was whimsical, frivolous, or dignified, he was always serious in his treatment of it.

In grouping, Hals was not successful. Every individual in the group was a finished portrait, but the picture as a whole lacked unity. The result is a reminder of the time-honored couplet upon elocution:—

"An equal emphasis on all  
Is the same as no emphasis at all."

The reason of this may have been that he did not understand grouping, or perhaps he may not have thought it judicious to give less prominence to one of his patrons than to the others.

In technique, Hals is superb. The paint is laid on by a sweep of the brush, without thumbing or dabbling, leaving the impression that it was all the work of a moment. He carried his brush just to the right point and no farther. There is no correction, no finishing, no improving. It seems to have been done unerringly, at one stroke. He had the rare faculty of catching a fleeting expression, of seizing a characteristic moment in the life of his subject. The true portrait not only shows the sitter at the moment, but it shows him in his whole life and character. It "lays stress on the features that form character, discards the temporary and subordinate, and transforms the momentary image into a living being." In this was the highest success of Hals. All the accidental details and peculiarities of his models, he subordinated to the general impression.

Hals showed his mastery of colors by the sparing use he made of them, at the same time producing impressive effects. His modeling was suggestive, and not finished in detail. The clothing and accessories of his sitters are so represented as not to attract attention. In early life he usually painted in a high key, but he gradually outgrew this, and in his last days, when his work reached its highest point, the colors became more and more somber until they were almost monotone.

He painted in the ordinary daylight, the light of the sky which does not touch up points of the picture but diffuses itself over the entire canvas. Indeed, as in some of the Italian pictures, the light seems to glow from the figures themselves.

The paintings of Hals are widely scattered. The largest and best collection is naturally found in the city of Haarlem. In the Metropolitan Museum of New York City there are four striking specimens: namely, "Hille Bobbe von Haarlem," "Portrait of a Man," "Wife of Frans Hals," and "The Smoker."



PORTRAIT OF A MAN  
HALS

#### REMBRANDT (1607-1669)

HERMANZON VAN RYN REMBRANDT was born at Leyden in 1607, and died at Amsterdam, 1669. Leyden, at that time, was a rich and flourishing town, the center of learning and art in Holland, and famous for the University founded by William of Orange. The Dutch had been



deeply influenced by the Protestant Reformation, and the spirit of the Italian Renaissance breathed in all their cities and halls of learning. Italian painters were patronized by the rich men of Holland, and the works of Italian scholars were struck off from their printing presses.

Rembrandt was the son of a prosperous miller, and was in his early days destined for the profession of law, but his father did not oppose the young man's preference for painting, and he became the pupil of Jacob van Swaneburg, Pieter Lastman, and Jacob Pinas, successively. He far outstripped his masters in art; and stands to-day at the head of the Dutch school, preëminent in each of the three departments—historical, portrait, and landscape painting—in which he worked. As an etcher, he is scarcely less famous than as an artist in colors.

The artistic life of Rembrandt is divided into three distinct periods. In the earlier period, which extends from 1627 to 1640, he painted many portraits, including his own and that of his bright Frisian wife, Saskia, who was, moreover, the model of his "Artemisia," his "Bathsheba," and "Delilah." His principal works during this period are "Simeon in the Temple" and "Susannah and the Elders." In the former picture, Rembrandt develops the system of light and shade distribution to which he thereafter adhered. The light falls with full radiance on the principal figure, as in the Emmaus picture; the background is a mysterious mass of brown transparent shadows. In his "Susannah," a theme which is perhaps repeated in the "Bather" of the National Gallery, the woman is coarse and heavy in type, but the flesh is painted with a softness and a life-like coloration that is worthy of a Titian. Rembrandt has been accused of despising form and beauty in the human figure; his ungainly Susannah may seem to justify the criticism. That he could draw the nude with grace and refinement, is shown by his "Danæ."

The middle period of Rembrandt's art extended from 1640 to 1654. He had become a prosperous and influential man, and pupils flocked to his studio; the portraits he painted of himself show him no longer as the laughing gallant, with glass in hand and Saskia on his knee, but with firm-set features, grave, piercing eye, and knitted brow, as one who would conquer fortune. The most important picture of this period is, perhaps, "The Sortie of the Civic Guard," commonly called the "Night Watch." Two officers have hurriedly reached the headquarters of the company; they are endeavoring to excite the zeal of their followers by pressing forward themselves. The captain gives his orders to his lieutenant; the ensign unfolds his flag. Every man snatches up a weapon of some sort, musket, spear, or halberd. Drums beat and dogs bark; children interested in the bustle slip in among the ranks of the soldiers. The composition of the picture is somewhat confused and fragmentary, but the whole effect is one of animation and excitement. The tone of

the picture is set by the dark orange uniform of the lieutenant. He wears a blue sash, while in contrast to this is the red cloak of the musketeer and the black velvet of the captain. The girl and the drummer add their tinge of green, softening and harmonizing the color scheme.

The year that this great picture was executed was the year of Saskia's death. This brought to an end whatever survived of Rembrandt's youthful happiness. His work became tinged with the somberness of his sorrow. His pictures are religious paintings, Holy Families, in which contemporary persons are reproduced; and scenes from the life of Christ, in which the figure and face of the Saviour are invested with a serene and lofty power, worthy of the best Italian painters. The "Good Samaritan" of the Louvre belongs to this period. This subject was a favorite one with Rembrandt, and again and again he returned to it. Meanwhile, he was exhibiting his genius as a landscape painter. The "Winter Scene at Cassel" is a brilliant representation of silvery frost, binding water and land, under a nipping air. The "Repose of the Holy Family" is poetic in conception, and sublime in its tranquil beauty. "Joseph and Potiphar's Wife," a brilliant composition, full of dramatic energy, is the last work from his hand during the middle period, which closed in 1655.



PORTRAIT OF REMBRANDT  
BY HIMSELF

The old age of Rembrandt was a time of adversity. His wife's portion had passed to his son Titus, and the painter was declared insolvent. Everything he had was sold for a small part of its real value. He retired to an obscure quarter of the town, but continued to paint and etch untiringly until the end of his life.

The leading characteristics of Rembrandt's portraits are color and expression. The flesh tints are pure and vivid as those of Titian; the accessories are put in with the greatest care, but in such a way as to set off the face and project it from the canvas. The expression of the face is always life-like; the individuality is unmistakable.

The historic pictures and etchings of Rembrandt are unique, both in drawing and in the arrangement of light and shade. There is always one bright patch on the canvas; and this is the principal figure or incident of the picture. The rest of the space is more or less darkly thrown into the background. The light always falls vertically, producing in many instances striking and powerful effects. But the chief feature in the works of this painter is his honest realism, his frank and manly use of the materials he saw around him in the buildings and faces of Holland.



These materials he combines into dramatic groups that illustrate the history of all ages, and his pictures are like a good translation of a classic, which gives the true spirit and meaning of great thoughts and incidents, and, at the same time, transfuses them into the common speech of modern life.

In his "History of Painting" Van Dyke, writing of Rembrandt, says:

"The portrait was emphatically his strongest work. The many-figured group he was not always successful in composing or lighting. His method of work rather fitted him for the portrait and unfitted him for the large historical piece. He built up the importance of certain features by dragging down all other features. This was largely shown in his handling of illumination. Strong in a few high lights on cheek, chin or white linen, the rest of the picture was submerged in shadow, under which color was unmercifully sacrificed. This was not the best method for a large, many-figured piece, but was singularly well-suited to the portrait. It produced strength by contrast. 'Forced' it was undoubtedly, and not always true to nature, yet nevertheless most potent in Rembrandt's hands. He was an arbitrary, though perfect, master of light-and-shade, and unusually effective in luminous and transparent shadows. In color he was again arbitrary, but forcible and harmonious. In brush-work he was at times labored, but almost always effective.

"Mentally he was a man keen to observe, assimilate, and express his impressions in a few simple truths. His conception was localized with his own people and time (he never built up the imaginary or followed Italy), and yet into types taken from the streets and shops of Amsterdam he infused the very largest humanity through his inherent sympathy with man. Dramatic, even tragic, he was; yet this was not so apparent in vehement action, as in passionate expression. He had a powerful way of striking universal truths through the human face, the turned head, bent body, or outstretched hand. His people have character, dignity, and a pervading feeling that they are the great types of the Dutch race—people of substantial physique, slow in thought and impulse, yet capable of feeling, comprehending, enjoying, suffering.

"His landscapes again were a synthesis of all landscapes, a grouping of the great truths of light, air, shadow, space. Whatever he turned his hand to was treated with that breadth of view that overlooked the little and grasped the great. Rembrandt's influence upon Dutch art was far-reaching, and appeared immediately in the works of his many pupils. They all followed his methods of handling light and shade, but no one of them ever equalled him, though they produced work of much merit. Bol (1611-80) was chiefly a portrait painter with a pervading yellow tone and some pallor of flesh-coloring—a man of ability who mistakenly followed Rubens in the latter part of his life. Flinck (1615-60) at one time followed Rembrandt so closely that his work has passed for that of the master; but latterly, he, too, came under Flemish influence. Next to Eeckhout, he was probably the nearest to Rembrandt in methods of all the pupils."

## DUTCH GENRE PAINTERS

THE fundamental characteristic of the Dutch painters is their absolute truthfulness. They were not enticed by the glory of angels, the mystery of fairies, the gorgeous fancies of India, nor the sumptuous palaces of Italy. They opened their eyes and painted what they saw. For mystery, there was the sea; for glory, there was the light; for luxury, there was the sheen of beautiful fabrics—which, however, did not greatly appeal to them; and for comedy and tragedy, there was human life. They excelled not by hunting up superb subjects, but by the superb way in which they painted the subjects that were at hand. They painted what they saw, and they painted it as they saw it.

Why should Rembrandt paint an imaginary picture of Solomon, when he could paint a real Jew and call him Shylock? Why should any artist paint the Queen of Sheba in a palace, when he could just as well paint his wife and children in a kitchen? This policy of painting what they saw gave to the Dutch their eminence in *genre*-painting, or the painting of domestic scenes. In the pictures of this class there is superabundance of beer mugs and pipes, for the reason that the people were great consumers of beer and tobacco. The scenes are usually interiors, because the climate was such as to compel the people to live much indoors. The pictures were often frank to the point of coarseness, but that was a faithful representation of the people. Poultry, vegetables, and domestic utensils are frequently represented.

Dutch scenes are sometimes taken from high life, but in the nature of the case, aristocracy is rare, and the artists would have been untrue to themselves had not their subjects been chiefly from the humbler walks of life. It has therefore come to pass that no artist has finished his education until he has made his pilgrimage to the Dutchmen of the seventeenth century and has learned from them the priceless lesson of honesty.

## GERARD TER BORCH (1617-1681)

GERARD TER BORCH or TERBURG, was the first of *genre* painters to take subjects from the higher grades of society. He was born at Zwolle, in 1617, and studied for a time under his father. He went to Haarlem and became the pupil of Frans Hals. Then he visited various countries, studying especially Rembrandt, Titian, and Velasquez, but all the while retaining his originality. Happening to be at Münster at the time of the treaty of peace, he painted his "Peace of Münster," which brought him lasting fame. Philip IV. invited him to Spain and knighted him. He



was also welcomed to England. Returning to Holland, he settled in Deventer, where he died in 1681.

Though Ter Borch painted many portraits, upon the whole he belongs to the *genre* class. He is said to have invented the interior. His specialty was the white satin dress, of which he was the first painter. One of his pictures, "Paternal Advice," has been highly praised by Goethe. In this picture the father is appealing to the conscience of the young lady—a majestic figure arrayed in a white satin gown. Only her back is seen, but "her whole attitude shows that she is struggling with her feelings." The mother is at hand drinking from a wineglass, apparently for the purpose of concealing her embarrassment. The whole makes a picture of great power.

Though Ter Borch lived to be over seventy years of age, the number of his extant pictures is not large, being less than one hundred. These, small in size and great in genius, culture, and refinement, are scattered through many galleries. A beautiful specimen in London, "The Lute Player," like many others from his brush, gives the white satin gown as the center of light. He had many pupils and imitators, of whom the most famous was Gabriel Metsu.

#### ADRIAN JANSZ VAN OSTADE (1610-1685)

ADRIAN JANSZ VAN OSTADE's real surname was Hendricx, he being the son of a weaver of that name. It was after he had reached the state of manhood that he adopted the name Ostade, from the hamlet of Ostden, near the place where his ancestors had lived for many generations. He was born in Haarlem in the year 1610, and died in the same city in 1685. His instructor was Frans Hals, while he, in turn, had the honor of teaching Jan Steen. Chief among his associates was Brouwer, and one of his pupils was his talented brother Isack.

During the lifetime of Hals, the latter's superb paintings of the better class of citizens in Haarlem practically monopolized that particular field of art, so that his pupils, Van Ostade and the others, were compelled to choose a different class of subjects. Van Ostade's work has therefore been described as "the short and simple annals of the poor." He found his subjects mainly in the environs of Haarlem. The people whom he painted are wretched, poverty stricken, and coarse; yet the artist showed great delicacy of treatment in color, arrangement, and finish. Even among the poor and degraded, he depicts contentment and happiness rather than brawls and disgusting orgies. To their rough sports, even to their quarrels, he gave the beauty of sunlight, and their decayed cottages were clothed with charming vegetation.

Van Ostade concentrates his light after the manner of Rembrandt, from which he has been called "Rembrandt in small." He was fairly prosperous, though the sorrows of his domestic life may have been one cause of the somberness of his work. In three consecutive years he lost mother, father, and wife. He married again, and was again bereaved in 1666. He lived to his seventy-fifth year. The present list of his oil paintings numbers about four hundred. He also left a number of water colors and his etchings are very highly esteemed.

#### GERARD DOU (1613-1675)

GERARD DOU was one of the greatest, if not the greatest, of the Dutch *genre* painters. He was born in Leyden in 1613. Early in boyhood he received from an engraver his first lessons in drawing, and after that he was apprenticed to a painter on glass. He was only fifteen years of age when he entered the studio of Rembrandt, with whom he studied three years. From Rembrandt he learned harmony of light and shade, and depth of color, but in other matters he diverged from his teacher. It is worthy of special note that, contrary to the method of Rembrandt, he gave much attention to details, and yet his colors were so harmonious that this did not detract from the perfection of the completed work. But it interfered with his commercial success, for his sitters wearied of the long periods of time which he required to finish a portrait.

The slowness of his work—he would spend five days in painting a hand—forced him out of portrait painting. Thereafter he painted in miniature. He ground his own paints, prepared his own varnish, and made his own brushes. No brushes could be bought which were small enough for his purpose. The strain upon his eyesight seriously injured his vision in his youth, and this hampered his work through all his life.

Dou was fond of representing the lights and shadows from a lantern or a candle. No other painter has depicted these effects so well. So great was his popularity that the wealthy president of The Hague paid him a thousand florins a year for the mere privilege of the first option on his year's work.

In spite of the minuteness of Dou's finish, he completed more than two hundred pictures, specimens of which are found in all of the large galleries of Europe. His most famous canvas, entitled "The Woman Sick of the Dropsy," is in the Louvre. In the Amsterdam Museum is "The Evening School," a candle-light picture of great beauty.

With the exception of two short absences, his life was spent in Leyden, where he died in the year 1675. His method was continued by his famous pupil, Frans Van Mieris.



## JAN HAVICKSZ STEEN (1626-1679)

TO THE English belongs the credit of discovering the merits of Steen, who ranks high on the roll of *genre* painters. The majority of his known pictures are to be found in the various English galleries. The English have done much for several of the Dutch painters, but more, perhaps, for this one than for any other.

Steen was born at Leyden in 1626, and in 1679 he died in the same city and was buried in St. Peter's church. While very young, for Jan's artistic talents were precocious, his father sent him to study with a German historical painter, Knupfer by name. He then entered the studio of Van Ostade, at Haarlem, who was his real master. Finally he studied at The Hague under Van Goyen, and in 1649 he married his teacher's daughter. In 1673 he married again and his second wife survived him.

The favorite subjects of Steen were tavern scenes of debauchery and jollity, doctors and quacks at the bedside of the sick, chemists in their laboratories, and festivals of St. Nicholas. He dealt with the coarse side of life, but he never lacked wit or humor. His paintings have a moral, though he is less stern than Hogarth. Less dramatic, he is more real than the English humorist. When he painted the devil he painted him faithfully, cloven foot and all, and yet as one on friendly terms with him. In his keen satire he spared neither man nor woman, neither himself nor his countrymen. He attempted ecclesiastical and other serious subjects, but in these he was not successful.

Though Steen's excellencies were intellectual rather than technical, the technical qualities were of a high grade. His drawing was correct and spirited, his coloring transparent and clear, and he was happy in his grouping. He died in his fifty-third year, and left about five hundred pictures. One of the most famous is the "Human Life" at The Hague, which represents about twenty people of all ages, all engaged in eating oysters; from which fact it is sometimes called the "Oyster Feast." At Amsterdam is the charming "Feast of St. Nicholas," representing the good children receiving their presents of toys, while the naughty child gets a rod in his shoe. In the same gallery may also be seen the "Parrot's Cage," an attractive canvas which is well known by its various reproductions. Specimens of Steen's work are found in all of the leading galleries of the continent, but the majority of his pictures are in England, the "Music Master" being one of the attractions of the National Gallery.

## PIETER DE HOOCH (1632-1681)

DE HOOCH is an additional example of the prophet who has no honor in his own country. The thrifty picture dealers of Holland were in the

habit of erasing his signature from his pictures and forging some popular name so as to make them sell better. Not more than fifty or sixty of his pictures can now be traced, but these are of a character to admit him to the assembly of great masters.

Pieter de Hooch, as nearly as can be learned, was born in Rotterdam in 1632, and died in Haarlem in 1681. His teachers were Fabritius and Rembrandt. He early went to work in Delft, married there in 1654, was received into the guild of St. Luke in 1655, left the city in 1657, and appears to have spent a part, if not all, of the rest of his life in Haarlem, where he died at the age of forty-nine.

De Hooch painted both high life and low life—not low in the sense of rough and vulgar, but in the sense of poor. He painted some open-air scenes, but his talent showed itself at best advantage in interiors. The chief trait of his work is placidity. Whether the subject is palace, hut, or courtyard, the picture is sweet and charming.

The most notable characteristic of his method is his treatment of light, in which he had no superior but Rembrandt. He was fond of expressing the different effects of the lights upon one canvas. Thus he has the interior of one room with a ray of light streaming across it, while an open door gives the view of a second room with its ray of light, and through a window is seen the light of open day. In this one picture are three distinct lights, all treated with the greatest delicacy.

De Hooch painted only one large canvas, and that was destroyed by fire at Rotterdam, in 1864. But most of the important galleries of Europe have some specimens of his work, while private galleries have the rest of it. His best pictures are of home life, a subject in which he had few superiors, either in conception or in execution. "The Lacemaker" is at St. Petersburg; "The Dutch Cabin," at Amsterdam; "The Card Party," at Buckingham Palace; three pictures of "The Dutch House and Its Courtyard" are in the National Gallery, and "The Card Players" is in the Louvre. These are among the most famous of his works, and the titles give a fair idea of his favorite subjects.



COURTYARD OF A DUTCH HOUSE  
DE HOOCH



## JACOB VAN RUISDAEL (1625-1682)

THE two most eminent men of the Dutch school were Rembrandt and Hals. A close third was Van Ruisdael, the most successful landscape painter of that country. He was not the first in point of time, but he was first in genius, and he may therefore be called the father of Dutch landscape painting.

Jacob Van Ruisdael who, like the patriarch Jacob, was the son of Izack, was born at Haarlem at an unknown date which could not have been far from 1625. His teachers in art were his father and his uncle Solomon, both of whom he easily surpassed, though both were skilful painters. His contemporaries did not appreciate him and he therefore missed the prosperity to which the high order of his work reasonably entitled him.

The early years of Van Ruisdael were spent in his native city, and in 1648 he became a member of the famous St. Luke's Guild. In 1659



LANDSCAPE  
RUISDAEL

he obtained the rights of citizenship at Amsterdam. It is a safe conjecture that the motive which drove him from his native city to Amsterdam was the need of remunerative work.

The poverty of this man, like that of some other geniuses to whom the world is indebted, was pitiful. It is not easy to imagine his paintings selling for four or five florins — about two dollars — each. Late in life he had to give up the struggle for self-support. His friends of the sect of the Mennonites in Amsterdam sent to the burgomasters of Haarlem a petition which admitted Van Ruisdael to the almshouse. Thus he passed the years of his old age and died in poverty. He was buried in the *groote kerk*, the church of St. Bavon, the spire of which is introduced into so many of his pictures.

Van Ruisdael was the interpreter of Nature in her mystery, poetry, solitude. His pictures are sometimes as peaceful as those of Hobbema, and sometimes terrible, as when he paints the black, angry, threatening waves of the sea. He delighted to paint the flat plains and sandy dunes in the neighborhood of Haarlem, with the church spire or windmills in the distance. Yet when he painted oak trees, he did it with a strength which has been equaled only by Rousseau. When figures were needed they were painted in by some friend, such as Van de Velde, Wouverman, or Berchem. He painted many cascades, too, a subject in which he excelled. His pictures represented mainly the scenery of Holland, but there are also Norwegian, Swiss, Italian, and other subjects. It is not known that he ever visited any of these countries. Whether he actually traveled, or whether he got his ideas from pictures, studies, or descriptions, must remain purely a matter of conjecture. Like most of the Dutch artists, Van Ruisdael painted upon both panel and canvas, and the canvases were usually small. The largest one by him, which is at the same time one of his best works, is "The Forest," now at Vienna. It is five feet high and six feet wide. He did not spread his landscape over the entire canvas, but generally confined it to a very narrow strip at the bottom, while all the rest is filled in with light, fleecy clouds. His paintings, like his life, were somber in the extreme. He painted that in nature which was a response to the loneliness and melancholy of his own heart. It is the pathos, quite as much as the picturesqueness, of his works that gives them their fascination.

#### MEINDERT HOBBERMA (1638-1709)

THE painter whose name is most often linked with that of Van Ruisdael is Hobbema. The two artists were not equally gifted. In sentiment, in inspiration, and in sublimity, Van Ruisdael is much the superior; while as a colorist and in atmospheric effects, Hobbema is undoubtedly in the lead. The pictures of the former are sad, being combinations of shadow, while those of the latter are joyous, being combinations of light. The two men were contemporaries and friends, but



each one's truth to his own artistic sense resulted in the widely different characteristics of their work.

Meindert, or Minderhout, Hobbema was born in the year 1638, probably at Amsterdam. When he became famous more than half a dozen



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LANDSCAPE  
HOBBEMA

Dutch towns claimed the honor of being his birthplace. While he was living not one of them honored him. He worked without encouragement and died in poverty. But whatever his birthplace, a large portion of his life was spent in Amsterdam; there his children were christened, and there, in 1709, he died and was buried in a pauper's grave.

In 1668 Hobbema married, he being thirty years old and his wife four years his senior. By means of a species of political influence that has not entirely died out of republics, she secured for her husband the appointment of gauger (*wijnroeier*) for the town. Imported liquids, such as

wine and oil, must be measured in the standards of the country, and it was the gauger's duty to do this. This political appointment may have kept the wolf from the door for a while, but it was an injury to art, for Hobbema's landscapes became more rare after that date. Either his time was occupied or his interest was diverted from his art.

The subjects of Hobbema were almost identical with many of those used by Van Ruisdael, for both the artists painted much in the environs of Haarlem and neighboring places. Hobbema was fond of using the same subjects over and over again, either with slight change in the point of view, or from the same point of view, with a slight difference in the treatment. When figures were to be introduced, he had them painted in by friends who were skilled in that branch of the art. The scenes which he chose were the simplest and commonest, and the magical charm of his beautiful work is due entirely to the brilliancy of his tone and color.

For about a century after the death of Hobbema, it never seemed to occur to any connoisseur that his pictures were beautiful. Then some one discovered the fact, and the picture shops of all Holland were ransacked to find the treasures. About nine-tenths of the whole number went to England and are there to-day, chiefly in private collections, where they have had marked influence on English landscape painters. Notable among these was Constable, who learned from him the beautiful

effect of "painting under the sun," that is, with the light piercing through the trees.

#### AELBERT CUYP (1605-1691)

MIDWAY between the painters of landscape, pure and simple, and those who pictured only animals, and partaking somewhat of the character of both classes, was Cuyp. His subjects included both landscape and cattle. They were extremely simple, usually representing a few cows or sheep, and perhaps two peasants talking. The artist's claim to eminence is that he had a sympathetic feeling for all that was put on the canvas — landscape, cattle, and human figures — and the whole blended in the unity of one complete picture.

Aelbert Cuyp, son and pupil of Jacob Gerritsz Cuyp, was born in Dordrecht, in the year 1605, and died in the same city in 1691. An artist of great versatility, he was ready to paint anything that was beautiful, — landscapes, marines, winter, summer, and moonlight scenes, fish, cattle, poultry, still life, shipping, towns, portraits, — almost anything that came to hand. The most marked characteristic of his work is the atmosphere. He almost makes one feel the fresh coolness of the morning, the exhausting heat of the noon, and the penetrating damp of the mist. His preference was for pastoral scenes, and he naturally represented the peaceful side of life.

So far as emphasis goes, the cow was a favorite subject with this artist, and he painted that useful animal with a sympathy and skill that has been approached only in recent years. He was master of variety, and his groups do not repeat themselves. The posing is different in each picture, so that one hardly suggests another. What is generally considered his masterpiece is a painting in the National Gallery in London, representing a landscape with cows reposing in the foreground, and a woman talking with a horseman.

Not all of Cuyp's pictures have perfection of finish, but this is of subordinate importance. He was almost incredibly prolific. In England alone, there are some hundreds of specimens of his work, while large numbers are found in Holland and elsewhere. Some have called him an amateur, but it is well that he was not pinched by poverty. Had his life been more strenuous, his paintings might have failed to give that delightful cheer and sense of repose which distinguish them.

#### PAULUS POTTER (1625-1654)

PAULUS POTTER was born at Enkhuysen in 1625, and died in Amsterdam in 1654, at the early age of twenty-eight. While he was a boy, the family removed to Amsterdam where he studied art under his father,



who was a landscape painter. Later, he studied under Jacob de Weth, at Haarlem. The instruction he received was probably useful, but his genius caused him quickly to outgrow both his teachers. The low, flat, monotonous landscapes of the region where he lived at Enkhuysen, and Amsterdam, did not appeal to him, but he was greatly attracted by the picturesque qualities of domestic animals, and became an enthusiastic student of the habits of horses, cows, sheep, goats, and pigs. He acquired a complete understanding of their anatomy as well as of the texture of hide, wool, and skin. This enthusiasm gave him not only intellectual mastery of his subject, but great skill in his art.

At the age of twenty-one years, Potter was persuaded to remove to Delft, where his pictures had attracted favorable attention. Here he became a member of the guild of St. Luke, and continued his residence for about two years, when he removed to The Hague. In 1650 he fell in love with the daughter of a successful architect. The future father-in-law objected to his daughter wedding a mere painter of animals,—if he had been a painter of men that would have been another matter,—but the couple were married, and after three years' residence in The Hague, returned to Amsterdam where they remained until his death, in 1654.

Potter was an indefatigable worker. When his wife succeeded in coaxing him out for a walk, he was continually making sketches and studies for future work. It was this excessive work that undermined his strength, which was never great, and that caused his early death. In the ten years of his working life he produced about one hundred and forty pictures, in addition to the large number of studies which they necessitated.

The best-known work by Potter is the life-size picture of "The Young Bull," at The Hague. This is on a very large canvas, measuring seven feet ten inches, by eleven feet four inches. The Dutch greatly admire the picture, regarding it as one of the masterpieces of the world; but other lovers of art do not esteem it so highly. The central figure is splendidly done, but the picture as a whole has serious defects, and it is out of proportion to the subject. Potter's smaller canvases were better. They are full of life and sympathy. Excellent specimens of his work are found in St. Petersburg and London, in addition to those in various cities of Holland. His etching was so good that had he not painted he would have attracted wide attention in that department of art.

#### WILLEM VAN DE VELDE THE YOUNGER (1633-1707)

It is doubtful if any people in all history have been more truly the children of the sea than have the Dutch. It is not strange that their

artists painted the sea. These men painted what they saw; and they saw the sea in every aspect; in anger and in repose, mysterious, peaceful, and fascinating. In their endeavor to portray the exact truth, the Dutch would be likely to lead the artists of other nations in sympathetic and truthful marine pieces.

Willem van de Velde the Younger easily stands at the head of the Dutch school of marine painters. He was a son of an artist of the same name, and was born at Amsterdam in 1633. He studied first with his father, and afterward with Simon de Vlieger, the most famous marine painter of the day. The young artist was talented and soon acquired a reputation which surpassed even that of his teachers.

In 1674, Charles II. of England employed his services in "taking and making draughts of sea fights," the part of Willem the Younger being to reproduce in color the drawings of his father. It was this engagement that took him to England, where he spent nearly the entire remainder of his life. The two Dutch artists had the shrewdness, while in England, to paint those naval battles in which the English were victorious.

In 1686, after the death of his patron, Charles II., Van de Velde returned for a short time to Holland, but he was soon recalled to England by James II. and remained in that country until 1707, when he died in Greenwich, London, and was buried by the side of his father in St. James Church, Piccadilly.

Van de Velde left a large number of drawings, sketches, and studies. He worked with great rapidity, and it was said that he would use up a quire of paper in a single evening. One authority says that during the years 1778 and 1780 about eight thousand of his drawings were sold in London at auction.

The ships of this artist were most carefully finished. The cordage and the rigging are treated with perfect freedom and great delicacy. The small figures, too, are painted with spirit. But his great talent was seen in the painting of the sea itself in its manifold moods. In storms he expresses the fury of the elements, the mighty sweep of the waves, and the horrors of shipwreck. But he preferred the harbor with the vessels basking peacefully in the sunlight. The brilliancy of the sunlight, the glassy smoothness and transparency of the water, he executes with a freshness and power peculiar to himself.

It is natural that this artist should be appreciated in the two great maritime countries, England and Holland, more than elsewhere. Nearly all of his paintings, of which more than three hundred are known to be extant, are to-day in those two countries, and the majority of these are in England. A large number are found in London, in the National Gallery and in the Bridgewater House. The next largest number are fittingly preserved in his native city, Amsterdam, and the rest are scattered through



many cities. One of the largest and finest of Van de Velde's marines is "The Morning Gun," which is at the Hertford House in London. Other striking pictures are "Coast of Scheveningen," in the National Gallery, "A Dutch Packet in Stormy Weather," in the Bridgewater House, "The Cannon Shot," and "Near the Coast," in the Museum of Amsterdam. But where so many of the pictures are truly great, it is hardly profitable to specify the few. He left a son, Cornelius, who copied his father's work but did nothing original of importance.

#### ALBRECHT DÜRER (1471-1528)

THE German Renaissance was one of religion rather than of art. In the Reformation, the serious, thoughtful, independent character of the Teutonic genius, found its most natural expression. Yet this genius, pregnant with religious forces, brought forth also a powerful and complex art-spirit, which, essentially national, was yet world-wide in its significance and influence. The works of Albrecht Dürer embody this spirit. They are Germanic in their homely truth, in their depth and simplicity of feeling, in their rugged strength. They are universal in their fidelity to the supreme ideals of art. They reflect the personality of Dürer who was himself a man of many souls, prayerful, and thoughtful, adding to the good sense of the German artisan that appreciation of the mystery of life, that recognition of the divine end and aim of human existence, which lends distinction to the humblest service.

Dürer was born at Nuremberg, on the twenty-first of May, 1471. His father, who was of Hungarian origin, had learned goldsmith work under the famous masters of Bruges; he removed later to Nuremberg where he married the daughter of a master-goldsmith.

"My father took especial pleasure in me," Albrecht wrote in the family chronicle which he compiled when middle-aged, "because he saw that I was diligent in striving to learn. So he sent me to school, and when I had learned to read and write he took me away from it and taught me the goldsmith's craft. But when I could work neatly, my liking drew me rather to painting than to goldsmith's work, so I laid it before my father; but he was not well pleased, regretting the time lost while I had been learning to be a goldsmith. Still he let it be as I wished, and in 1486 . . . bound me apprentice to Michael Wolgemuth to serve him three years long."

He further records that when his apprenticeship was finished, his father sent him upon that pilgrimage, devoted to the enlargement of the mind and spirit, which Germans call the *Wanderjahr*. In 1494, after an absence of four years he returned to Nuremberg, married during the

same year Mistress Agnes, the daughter of one, Hans Frey, and established himself as a master-painter. During this period, which ends with his departure for Venice in 1505, it was as an engraver rather than a painter that Dürer became known to the world of art. His first important painting, "The Adoration of the Magi" was overshadowed by the famous series of fifteen woodcuts representing the Apocalypse. Throughout his life, Dürer's reputation as an engraver on wood and on metal equaled, and sometimes surpassed, his reputation as a painter. He created the art of wood engraving in the sense that he was the first master to realize and develop its latent possibilities. He regarded it, however, as an avocation, being desirous that his fame should rest preëminently upon his painting. When honored as an engraver in Venice by the Italian painters, he was restless under their praise; was eager to complete his great picture the "Feast of the Rose Garlands," that he might prove himself a master of color and form.

This visit to Venice marked an epoch in Dürer's life; the transition from Nuremberg to the city of enchantment, awakened new and complex sensations in the soul of the artist. Yet as genius is at home wherever beauty dwells, Dürer moved among the splendors of Venice as one born to its gold and purple. That he harvested its iridescence within his soul, is proved by the increased richness and warmth of color in his later canvases. The two pictures which he painted in Venice have something in them of Italian blitheness and grace of fancy. One of these, the famous "Feast of the Rose Garlands," was perhaps the occasion of his visit. Dürer was commissioned by the German merchants residing in Venice to execute a painting for the altar of the little church of San Bartolommeo, adjoining the German Exchange. He chose for his subject, the glorification of the Virgin at the Feast of the Rosary. The enthroned Madonna, holding the child upon her knees, and assisted by St. Dominick and attendant angels, crowns with wreaths a kneeling multitude, among which are Pope Julius II. and the Emperor Maximilian I. This painting with its dramatic feeling and richness of color silenced those Venetian painters who begrudged Dürer his place among them. He, himself, writes with natural triumph to his friend Pirkheimer, "I have stopped the mouths of all the painters who used to say that I was good at engraving, but as to painting, I did not know how to handle my colors. Now everybody says that better coloring they have never seen."

One Venetian painter was great enough and famous enough himself, to be beyond the feverish dreams of rivalry. The old Giovanni Bellini recognizing a peer in Dürer, came to him and asked for something from his hand. The gratification of the German artist in this brotherly courtesy shows in his naïve words "and all men tell me what an upright man



he is, so that I am really friendly with him. He is very old, but is still the best painter of them all." The Venetian senate, ever seeking to enhance the glory of Venice, offered Dürer a salary of two hundred ducats a year, if he would remain in their city, but he did not accept the offer. He was German in heart and soul; and to Nuremberg he returned in the year 1507. The beautiful "Madonna of the Finch" now in the Berlin Gallery, belongs to the Venetian period. The joyousness and grace of this painting are more Italian than German.

Reestablished in his native city, Dürer entered upon a period rich in artistic production. He executed many engravings, among them a series of twenty cuts illustrating the life of the Virgin; another series in twelve cuts of "The Great Passion"; another in thirty-seven cuts of "The Little Passion." To this period belong also the famous copperplates of "Melancholia," of "The Knight, Death, and the Devil," of "Adam and Eve," and "Death's Coat of Arms." In such plates as "Melancholia," Dürer exhibits that element of his genius which severs him from the medieval and joins him to the modern world. If "The Adoration of the Trinity" symbolizes his reverence for tradition, "Melancholia" anticipates the sadness of a world released by science from the spell of the past. The central figure, seated in profound dejection among the instruments of knowledge, is of one who "is neither for God, nor for His enemies."

"The Adoration of the the Blessed Trinity by All Saints" was painted by Dürer for the chapel of an almshouse in Nuremberg; but is now in the Imperial Gallery of Vienna. "The Holy Trinity" floats in air surrounded by Cherubim and Seraphim, and adored by tiers of saints, who float around and below the mystic Godhead. Below, radiant in the evening light, lies an exquisite view of a land-locked lake with wooded hills, on one side of which stands the painter holding a tablet with an inscription.

This great picture with its multitude of figures in perfect grouping, its richness of color and detail, its deep religious spirit, is a summing up of the most salient features of Dürer's genius. In the year 1512 he came under the patronage of the Emperor Maximilian, for whom he executed a wood engraving of enormous size, ten and one-half feet high, by nine wide, representing "The Triumphal Arch of the Emperor Maximilian." On the death of Maximilian in 1519, Dürer, in order to secure the confirmation of a pension from the new emperor, Charles V., traveled to the Netherlands, where Charles was sojourning before his coronation. This journey was a kind of triumphal progress for Dürer, the Flemish cities, Antwerp, Ghent, and Bruges, vying with each other to do him honor. All the painters of Antwerp gathered to meet him at a banquet; and afterward escorted him to his house, by the light of torches, as if he were

indeed a prince. The town council of Antwerp, like the senate of Venice, tried to retain him in their city by the offer of rich gifts, but Dürer's love of home was strong. In 1521 he returned to Nuremberg, where he lived until his death in 1528.

Among the works of this later period, crowned by the masterpiece of "The Four Apostles," are two portraits which have never been surpassed for strength and fidelity. One is of Hans Imhof the elder, now in the Prado, Madrid. The other is of Hieronymus Holzschuher in the Berlin Gallery. Dürer had a marvelous gift of divining personality, and of fixing it upon canvas. Both these portraits are of old men with massive heads, and features expressive of indomitable will, energy, and decision of character. Dürer paints with equal truth the soul behind the features, and the rich fur upon the cloak. Of the portrait of Hieronymus Holzschuher, Dr. Bode writes:—



HIERONYMUS HOLTZSCHUIER  
DÜRER

"To appreciate the consummate perfection of the work, observe that when seen close it has all the delicacy of a miniature, and yet that when seen from a distance, it is none the less broadly effective and powerful."

In 1826, two years before his death, Dürer painted the masterpiece of his life—the two panel pictures sometimes known as "The Four Apostles," sometimes as "The Four Temperaments." This painting represents not only the liberation of Dürer from all that was transitory and labored in his art, but the attainment of that spiritual insight which places him among the great thinkers of his time. The Reformation was spreading through Germany. The questions of man's immortal destiny, of his relations to God and to his fellow-men, were voiced in the market place and in the council hall alike. Dürer, drawn by sympathy into the dominant current of thought and feeling, corresponded with Luther and became the intimate friend of Melancthon. The painting of "The Four Apostles" is the outward and visible sign in art of the religious Renaissance of Germany: of the re-awakening of the primitive forces of Christianity. In one panel, St. John and St. Peter are bending over an opened Bible, absorbed in its contents; in the other, St. Paul and St. Mark look out boldly as if to exhort the world to repentance and good works. The active and the contemplative sides of the Christian life are here represented. Aside from the deep spiritual significance of this painting, its value as an art work is consummate. The figures of the Apostles are drawn with noble simplicity and dignity. The heads are grand and massive, the features expressive of titanic personality. Dürer himself regarded this work as



his supreme achievement, and in completing it laid down his brush for the last time.

His place in the art history of Germany is unique; standing, as he does, between the medieval and the modern world, and embodying in his works both the tradition of the past and the prophecy of the future. Lines written by himself are expressive of his mission to German art, and of the position which he held and still holds among the artists of his country:—

“God sometimes granteth unto a man to learn and know how to make a thing, the like whereof in his day no other can contrive; and perhaps for a long time none hath been before him, and after him another cometh not soon.”

#### HANS HOLBEIN (1497-1543)

THE name of Holbein appears in art history as the founder of a national school of painting. He takes this place in Germany, as Velasquez does in Spain, and Hogarth in England. The strong individuality of his genius places him high above his contemporaries and predecessors. His works have that freshness and originality which are always found in paintings, marking an epoch in the development of art.

Hans Holbein was born in Augsburg in 1497; and died in London of the plague, in 1543. He must be looked upon as the painter of the Renaissance and of the Reformation in Germany. During the Middle Ages, painting had been confined to the stained window and the miniature. It had never yet taken its place as the leading art. Idealism was the characteristic of the medieval mind. Religion was at war with nature. The gothic style of architecture seemed to reverse the laws of nature in its principles. The columns soared aloft like trees; the arch swept toward infinity; the roof seemed ever lifting itself into higher regions of the air. The Greek principles of building—horizontal architrave, supported by a vertical pillar, the pressure of the building downward, toward its strong foundation on the solid earth, were contradicted in the gothic church, which rose like an aspiration of the soul, and seemed in its loftiest pinnacles to vanish into space.

The gothic building had practically no interior wall-spaces; but, merely a range of pillars and windows; consequently, the wall pictures were only narrow and meager panels. Painting in Germany had become in the Middle Ages as unnatural as architecture.

Stephen Lochner stands at the head of medieval panel painters in Germany. His figures are tall, thin, and affected in attitude. Their trailing garments conceal the beauties of the human form, and faulty drawing disguises contour and proportion. All of the artist's skill is con-

centrated on the face, to the expression of which a supramundane aspiration is imparted. The oval countenance, with delicate lips, and long, straight nose, is lit by tender and expressive eyes, over which the large lids are half closed. But the coloring is rich and harmonious; and is finely and delicately laid on. The unreality, the unearthliness, of the composition is emphasized by the background of gold. The style of such paintings by Lochner, as appear in the Cathedral of Cologne, prevailed in Germany and the Netherlands, where everything was sacrificed in art to the expression of the innocence, the sweetness and dignity of religious devotion, and the felicity of the blest. A change was brought about in the fourteenth century by Hubert Van Eyck. He was the harbinger of the Renaissance. His figures are actual personages—men, women, and children. His drapery suits in its folds the material which composes it, and the figure which it envelops. The background of gold disappears, and is exchanged for real features of landscape or architecture. In the famous Ghent altar-piece, the living verdure of the scene brings religion at once into the region of real life.

The father of Hans Holbein had two distinct styles of painting. His representations of the Passion are transcripts of the common miracle plays; consisting of long rows of figures, in stage attitudes, coarsely painted, with glaring and distorted faces. This was the painter in his mood of unreality. When painting portraits he was a realist. He possessed the art of not only catching a likeness, but of delineating a character. The depth and subtlety of his characterization are equaled only by the smoothness and finish of his execution.

Hans Holbein, his son, began his artistic career as a draughtsman in black and white; an engraver on wood and copper. He designed title-pages in the old quaint style, and drew illustrations for the Bible, and for books of theology and devotion. Augsburg, where he was born, had direct commercial intercourse with Italy, and the influence of Tuscan art soon began to show itself in the German city. Yet Holbein the younger followed closely in the footsteps of Holbein the elder, except that he became a realist in religious painting, as well as in portraiture.

His early paintings are indeed wonderful. A curious circumstance enables us to see exactly how the son improved upon, and outstripped the father. In the altar-panels of the Augsburg Gallery we find a piece of work executed by the son in 1512, when he could have been but fifteen years old. The suggestions for the painting, the "Death of St. Catherine," are, however, to be found in a sketch made by the older Holbein, or rather in two sketches, in one of which the saint is kneeling in prayer, while the lightning descends with a shower of stones, shattering the wheel intended for her death. Five attendants of the executioner lie stretched upon the ground. The second sketch shows the saint still



kneeling by the burning wheel, ready to receive her death-stroke from the sword.

These two scenes are combined into one by the younger painter, who has improved the modeling of the figures, and heightened the dramatic effect. "The lightning has just flashed, the wheel is in flames, two executioners are dashed to pieces, and a third moustached official is escaping. One figure among the spectators, with a short, full beard, and fur-edged red coat, knows not what to say to the event; a second, in a blue mantle, is laying his hand upon his shoulder and pointing to the saint. A youth attired in yellow, who is shielding himself with both hands, is borrowed in idea from the executioner in the first sheet, and yet he is entirely new; nothing awkward or distorted in the attitude is here to be seen. The second sheet gives the idea of the saint herself, yet in the painting the kneeling princess is far nobler, her hands are folded, she is splendidly dressed in red, and a small cap set with jewels is on her fair hair. But the figure least satisfactory to the young artist in either sheet, is that of the executioner. On the second sheet, we find him feebly delineated, uncertain in his bearing, raising the sword with both hands, like the executioners at St. Dorothea's death, the painting of which is in the Basilica of St. Maria. In his stead, the young Hans Holbein has introduced an entirely different personage. It is a genuine German foot-soldier, similar to those that so often meet us in his pictures and drawings, a rough warrior, not, however, caricatured, but strong and sturdy. With a firm grasp his left hand is holding the saint by her neck, his right hand carries the yet unraised sword; he is awaiting the moment to strike the fatal blow."

This gives the history of the younger Holbein's artistic career in a nutshell. His other paintings of the period are distinguished by equal boldness and originality. It is a matter of astonishment that he could have painted such realistic scenes at so boyish an age. In this precocity he outstripped Raphael or Masaccio, the latter of whom died in his twenty-seventh year, after painting the wonderful frescoes in San Clements, at Rome, and marking for his countrymen a new era in the history of Italian painting. From his infancy, Holbein must have been accustomed to work in his father's studio. He became imbued with the spirit of the Italian Renaissance through other channels. He employs no gold background for his religious panels. He prefers the vivid green of nature. Half-pagan emblems, cornucopias, winged cupids, and fantastic flowers, horned masks, and dolphins, are details in the architectural ornamentation of his scenes.

The finest work that Hans Holbein produced at Augsburg is an altar-piece, now in the Munich Gallery, which must have been painted in the year 1515. It represents the martyrdom of St. Sebastian. The Saint



is naked, his figure exhibiting Holbein's almost classic appreciation of the human form. None of his predecessors in Germany had ever exhibited so true an eye for nature. "The head of the youth is no less beautiful," says Wohltmann, "with its curly brown hair and the beard about the chin and face forming, as it were, the countenance. Pain penetrates deeply both body and soul. His misery thrills through the countenance, yet the slightly parted lips repress every sound of lamentation. Sebastian is not merely suffering, he is enduring; mental power has mastered all physical pain."

Holbein removed to Basle in 1514. Some of his finest paintings were executed there, although his object in seeking the city of printing presses was for the purpose of obtaining employment as an illustrator of books. Here he met the witty reformer, Erasmus; and the versatility of the painter is shown by the skill and ease with which he drew a series of grotesques, or caricatures, to illustrate that famous *jeu d'esprit*, "Encomium Moriae; or Praise of Folly." The illustrations of Holbein are far more interesting than the text, as they indicate the strange flexibility of the painter's style and his appreciation of incident far removed from the range of his work up to that date. As powerful examples of the use of line, in every expressive variation, these drawings are invaluable, and may be studied with great profit by modern designers.

Holbein was not admitted to the guild of painters at Basle until 1519, when he came of age. In 1521 he began his great life work as an imaginative painter. This work was the decoration of the Town Hall at Basle. The character of the designs can only be judged from a few sketches, executed with Holbein's usual ease and power. No one can dispute the grandeur which distinguishes his sketches of "Saul and Samuel," and his "Rehoboam." These are to be found in the museum of the city.

In 1529 religious riots burst out in Basle, and many works of Holbein are supposed to have perished. He became involved in a maelstrom of religious and political controversy. The Church was in the ascendant at Basle. Burgomaster Meyer stood by the Pope. Holbein's sympathies were with the naturalism of the Renaissance, and the liberty of the Reformation. Hence the painter's flight to England.



MADONNA OF THE BURGOMASTER MEYER  
HOLBEIN



Of his decorative paintings, executed for the German merchant of Steel Yard in London, nothing survives but some sketches in the Louvre. But Holbein's career in England shows the painter in his full Renaissance glory, as an artist in black and white, as an architect, and as a designer of plate and jewelry. But his chief claim to glory lies in his portraits, both life size and miniature, of which there are abundant examples existing in perfect preservation.

Holbein revolutionized German painting. He was certainly, in most points, on a level with his greatest contemporaries, Michelangelo and Titian. All of his work was done by his own hands. He stands supreme among German masters, and in some measure solitary and without a successor, for he had no pupils.

Van Dyke in his "History of Painting" says of Holbein the Younger:

"He was a more mature painter than Dürer, coming as he did a quarter of a century later. He was the Renaissance artist of Germany, whereas Dürer always had a little of the Gothic clinging to him. The two men were widely different in their points of view and in their work. Dürer was an idealist seeking after a type, a religious painter, a painter of panels with the spirit of an engraver. Holbein was emphatically a realist finding material in the actual life about him, a designer of cartoons and large wall-paintings in something of the Italian spirit, a man who painted religious themes but with little spiritual significance. . . . His wall-paintings have perished, but the drawings from them are preserved and show him an artist of much invention. He is now chiefly known by his portraits, of which there are many of great excellence. His facility in grasping physiognomy and realizing character, the quiet dignity of his composition, his firm modeling, clear outline, harmonious coloring, excellent detail, and easy solid painting, all place him in the front rank of great painters."

## MODERN GERMAN ART



MADONNA  
MÜLLER



THE CONSOLING CHRIST  
PLOCKHORST

MODERN German art is not of the highest order. Religious subjects predominate, and these are treated in a sentimental spirit. They display little originality of thought, or individuality of feeling. Kaulbach's art carries sentiment to the point of weakness, yet he sometimes attains fervor of feeling and dramatic expression as in the "Crusaders Approaching Jerusalem." Carl Müller has painted many religious pictures. In one or two only does he embody a true religious sentiment. The others are pretty and sentimental. Hofmann has exhibited far greater strength in his "Christ Among the Doctors." The boyish head of the Christ is full of spirituality. Plockhorst's painting "The Consoling Christ," has a certain charm which is due rather to the pathetic figure of the kneeling pilgrim than to the figure of the Saviour. Knaus's paintings of children are charming; two good examples of this artist are in the Metropolitan Museum, New York—a "Festival of Village Children," and a "Holy Family," treated in a naïve and robust, but scarcely religious, spirit. The



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HEAD OF CHRIST  
HOFMANN



Madonnas of Gabriel Max are semi-sensuous—languid women, with no divine pretensions. His "Last Token," in the Metropolitan Museum, is a graceful, if somewhat sentimental treatment of a familiar subject. Menzel's *genre* pictures are well drawn and true in color. Uhde, departing from the usual German custom, portrays scriptural scenes in modern settings after the manner of contemporary French artists. Munkácsy, a Hungarian, obtained his international reputation by his painting of "Christ before Pilate." Of the Russian modern painters, Vereshchagin is, perhaps, the best known in this country, where his works have been exhibited. They are chiefly of scenes in Palestine, and of scenes in the life of Christ, these being depicted in the spirit of modern realism.

## MODERN DUTCH PAINTING

THE Museum of Modern Art at Amsterdam contains a fine collection of paintings by modern Dutch artists; works which prove them to be legitimate heirs of Ruisdael, of Hals, of Hobbema, and Van de Velde. The love of the old Dutch masters for landscapes and marines, for cattle-pieces and *genre* subjects, is inherited by their modern representatives.



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LANDSCAPE WITH SHEEP

MAUVE

Prominent among them are the brothers James, Matthew, and Willem Maris. Willem Maris is a cattle and landscape painter, noted for the richness and softness of his toning, for the dreamy atmosphere which he throws over all of his work. Matthew carries this dream-like quality to

the point of mysticism. James Maris has the Dutch genius for painting vast spaces of sky, and a wide wash of air above a landscape. In contrast to the rich romantic toning of his brother Willem's paintings, his landscapes are austere and definite. A marine painter of sincerity and power is Mosday, a worthy successor of Van de Velde. Mauve is a painter of sheep and cattle, noted for the softness of his atmospheres. Josef Israels depicts pathetic scenes in the lives of the Dutch peasantry; a fisherman leading his motherless children home through the dripping mist of a melancholy winter's night; or an old peasant seated by his dead wife. His paintings have a soft, dark, Rembrandtesque atmosphere.

## AMERICAN PAINTERS

UNTIL the Centennial Exhibition, the United States had practically no art history. A nation must arrive at a certain period of development, must attain to a certain degree of ease and strength, before it can cultivate the fine arts. The first hundred years of the existence of this country were, for the most part, years of struggle with material conditions. In developing the resources of a virgin land, Americans found themselves with little time or opportunity for self-culture as a nation. The art of literature, the most spiritual of all the arts, flourished early on American soil; but a more mellow civilization was required for the nurture of the art of painting.

The Centennial Exhibition gave an enormous impetus to this art, by bringing to the American people many of the masterpieces of modern European painting; and thus training their taste, fixing standards for them to follow, and stimulating them to rival the European Schools. Between the Centennial Exhibition of 1876, and the Paris Exposition of 1900 is a period of only twenty-four years. In 1876, there was practically no recognized American art. In 1900 the judges of painting at the Paris Exposition honored the works of American painters above those of all other nations outside of France. No more striking instance could be had of the intense vitality and responsiveness of the American genius.

First in the historical line of American painters is John Singleton Copley (1737-1815). He was not a man of great powers. The majority of his works are weak in drawing and dull in color. Yet his "Death of Chatham," exhibited in England in 1783, procured for him his membership in the Royal Academy. This picture became very popular and was engraved by Bartolozzi. Another well-known painting of Copley's is his "Death of Major Pierson."

Contemporary with Copley was Benjamin West (1738-1820), of a Pennsylvania Quaker family. His artistic tastes were early evidenced. In 1760 he went to Italy to study, and, his apprenticeship there being over, he settled in England, where he soon acquired a great reputation.



It is difficult to understand the high honor in which West was held by his contemporaries; for his paintings are formal, crude in color, and totally lacking in originality. Yet he was under the special patronage of George III.—no great honor when it is considered what a dull boor the king was—and, what was more significant, he was president of the Royal Academy for twenty-eight years. His most famous picture is the "Death of Wolfe." West clothed the officers in the uniforms they really wore, instead of Roman togas, and this was considered rather an impertinent innovation. The paintings by West are nearly all of Brobdingnagian size. His "Death on the Pale Horse," in the Philadelphia Academy, is one of his best-known works. The paintings of John Trumbull (1756–1843), a pupil of West, have a historical rather than an artistic interest. He took for his subjects scenes from the American Revolution. Many of his paintings are preserved in the Yale Art School, and some of them have a permanent place of honor, in the great rotunda of the Capitol at Washington.

Gilbert Stuart (1755–1828) was the first American artist of real genius. As a portrait painter he takes the highest rank. In the National Gallery are preserved two portraits by him, one of his preceptor, Benjamin West, the other of the engraver Woollett. His most famous portraits are those of Washington; three paintings of unusual strength and fidelity. The nature of their subject, together with their real value, have made these portraits of Washington universally popular. Stuart painted over seven hundred portraits, his sitters being the prominent Americans of his time.

Washington Allston (1779–1843) belongs to the Bostonians, who have somewhat overrated his genius, his title of the "American Titian" being essentially an example of hyperbolic praise. His reach always exceeded his grasp. Gifted with a poetical imagination, he lacked the power of expressing his ideals. His paintings are of Biblical subjects, such as "Jacob's Dream," "Elijah in the Wilderness," "Saul and the Witch of Endor." All these early painters worked under British influences, for obvious reasons. The first artist whose work exhibited distinctly American elements was Thomas Cole (1801–48). He excelled in landscapes—in depicting the brilliant autumnal scenery characteristic of the northern sections of the United States. His Hudson River landscapes are among his best productions. Kensett (1818–72) was a follower of the so-called Hudson River school of Cole. His landscapes are not without a certain dreamy, poetic atmosphere. One of Cole's pupils was F. E. Church (1826–), a painter of mountain scenery. Among other landscape artists of this period of American art, may be mentioned Hubbard (1817–88); Hill (1829–); Bierstadt (1830–), noted for his paintings of the "Rocky Mountains" and of "Mount Corcoran,

Sierra Nevadas" now in the Corcoran Gallery Washington, D. C.; Thomas Moran (1837-), whose painting of the Grand Cañon of the Yellowstone was bought by the United States for \$10,000; David Johnson (1827-); Sanford Gifford (1823-80), whose paintings of Venice and of mountain scenery are well known; McEntee (1828-91), and Whittredge (1820-), painters of autumn landscapes, and A. H. Wyant (1836-92), whose paintings place him in the first rank among American landscape artists. Other painters of this period are Bradford (1830-92), and W. T. Richards (1833-), marine painters; Chester Harding, whose reputation rests upon his portraits; Leutze (1816-68), a German-American, whose painting, "Washington Crossing the Delaware" is now in the Metropolitan Museum, New York City. Hicks (1823-90), and Hunt (1824-79), through whom the influence of the Barbizon school was felt in America; and George Fuller (1822-84), a painter remarkable for the dreamy, poetical atmosphere of his paintings. His subjects were chiefly landscapes, sometimes with figures introduced. One of his best works is "By the Wayside"; another, a splendid landscape, is the "Turkey Pasture in Kentucky." His ideal pictures of young girls are lovely in conception; chief among them is "Winifred Dysart," an exquisite poem of maidenhood.

The third period of American art was inaugurated by the Centennial Exhibition in 1876. The Art Students' League, founded in 1875, and the Society of American Artists, founded in 1878, evinced the impetus given to the art of painting by the cosmopolitan influences of the Exhibition. Of the landscape painters of this period, George Inness (1825-94), is preëminent. He was an idealist, yet the essential power and truth of nature are always present in his works. He, himself, said "I would not give a fig for art ideas, except as they represent what I perceive behind them; and I love to think most of what I, in common with all men, need most—the good of our practice in the art of life. Rivers, streams, the rippling brook, the hillside, the sky, clouds,—all things that we see,—will convey the sentiment of the highest art if we are in the love of God and in the desire of truth." Inness's coloring is rich and spiritual; his treatment of atmosphere, light and shade, is full of romance, yet always true and virile.

Among other landscape painters of excellence are Homer Martin; Swain Gifford, whose pictures of New England scenery are full of atmosphere; Tryon, Crane, Horatio Walker, Weir, Twachtman, and Robinson. Among marine painters, De Haas has long held a prominent place. Gedeney Bunce is noted for the rich coloring of his Venetian water-scenes. Maynard, Rehn, Butler, Snell, and Chapman are also marine painters of prominence. Among portrait painters, William M. Chase is notable. His "Alice" is full of the charm and gayety of little girlhood. Sargent is at present foremost among American portrait painters, both in the



power of his execution, and in the valuation of his work by European critics. His painting of the two daughters of A. Wertheimer, was the



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ZEPHANIAH

JOEL

OBADIAH

HOSEA

THE PROPHETS

SARGENT

sensation of the Academy in London in 1901. Vivid realism was never



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MADONNA

MRS. KENYON COX

carried farther in portraiture. His "Prophets," in the Boston library, is the most popular of his works. A woman portrait painter of the first rank is Cecilia Beaux, a Philadelphia artist whose work has obtained international fame. Among other portrait painters of note may be mentioned Wyatt, Tarbell, Beckwith, Benson, Alden Weir, and Eaton.

The work of Abbott Thayer is distinguished by sincerity and dignity of feeling; by a beautiful imagination. As a technician he is not always successful. Among his paintings are the impressive "Winged Figure," an angelic form with a face of intense earnestness and spirituality; the "Enthroned Madonna," an original treatment of the subject; and the allegorical picture "Caritas." Kenyon Cox is a splendid draughtsman, very successful in his depiction of the nude. His work has strong decorative qualities. Mrs. Kenyon Cox has produced some



beautiful paintings. John La Farge is a master of decorative painting. He is generally very successful in line and color. His wall painting of the "Ascension," in the Church of the Ascension, New York, is a composition of much beauty. Elihu Vedder, best known by his illustrations of the "Rubáiyát" of Omar Khayyám, is an artist of powerful imagination; his art is more decorative than pictorial.

James MacNeil Whistler, the author of the "Gentle Art of Making Enemies" is an American by birth, but acknowledges indebtedness to no nation or school under heaven. His work is of the utmost beauty, delicacy and charm, the aristocratic essence of modern painting; "such art as he produces is peculiarly his own, save a leaven of influences from Velasquez and the Japanese." His "White Girl," the figure of a young woman in white, is a perfect example of the mystery which radiates



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LAZARUS

VEDDER

from absolute beauty. The fascination of this great painting is indefinable. Whistler ranks with the world's greatest portrait painters. His portrait of his mother, and that of Carlyle, are marvels of strength and truth.

Edwin A. Abbey is best known by his illustrations of Shakespeare. Within the last twenty-five years, American illustrators have taken first rank and have achieved an international reputation. Among them may be mentioned C. D. Gibson, whose type of the American girl, tall, lithe, with strong chin, tender eyes, and proud mouth, has



WHISTLER'S PORTRAIT OF CARLYLE

become famous; Blum, known through his black and white illustrations; Newell, Christy, Rheinhardt, and a host of others.



No prophecy concerning the future of American art would be too extravagant, if the ideals of the nation remain unimpaired by the commercial spirit. The growing materialism of American life is the greatest danger threatening the art of the future. In an atmosphere heavy and sultry with the mean ambitions of mere money-getting, the artist cannot breathe; nor can he work without the stimulus of appreciation. As yet the patrons of art in this country know more concerning the management of railroads and the formation of trusts, than concerning the merits of a painting. A sharp line divides the wealthy classes from the artists; a division made not by the artists themselves, but implied in the ignorance, narrowness, and lack of culture sometimes found in American self-made men. In England no such barrier exists, because, the wealthy and noble classes are, as a rule, the cultivated classes. Strong bonds of sympathy unite them with the literary and artistic classes of society. Until the strength of American wealth has brought forth sweetness, American artists will of necessity look to Europe for a patronage in which there is neither condescension nor ignorance. The reason why so many American artists live abroad is because they find the moral atmosphere of this country stifling. They go abroad to find that combination of republican simplicity and aristocratic appreciation of art without which the development of an artist must of necessity be retarded.

## THE ART STUDENT AT THE METROPOLITAN MUSEUM OF ART

A GREAT gallery of pictures, statuary, archæological remains, and works in pottery and metals, such as the New York Metropolitan Museum, is a rich treasure-house for the student, and should be studied carefully and systematically by those who wish to reap the full benefit of a visit to it. It is of little use to wander through galleries of art, merely stopping and staring for a moment at some masterpiece which accidentally claims our attention. A museum is like a forest or a mine, and when the naturalist enters the forest he does not content himself with admiring this tree, or bending for a moment over that flower. He learns very little by pausing to watch the flight of a bird, or the rush of some living creature through the thicket. He begins his study of a new field by careful observation; he classifies and notices the peculiarities and properties of new plants, new living creatures, new minerals or metals. He arranges his new knowledge in his note book, or in his mind, and this enables him to see the special place in the world of nature occupied by every subject of observation; to notice the special beau-

ties and wonders of each, and to trace the links and family ties by which all are grouped and ranged in order. Where there was chaos and confusion he at last sees regularity, distinctness, and clearness; and he gazes at the whole field that he has explored with a feeling of pleasure and satisfaction, and a sense of knowledge and appreciation which is the result of a patient examination of the things about which he has been inquiring.

Now a visit to a picture gallery is a very unsatisfactory thing unless it be made with some distinct purpose. We look at a picture with two objects, the first of which is to derive joy and pleasure from its beauty or its grandeur; the second is to consider it as the work of a particular artist, and as treating of a particular subject. That is, a picture is a delight because it contributes to our historic knowledge, and at the same time gratifies our esthetic taste. It is, however, necessary to consider the picture historically before we can estimate its full esthetic value. For instance, if I know that a picture belongs to the Flemish school and is painted by Rubens, I assume that it is a work of brightness and grandeur, and set to work to study the composition and to examine the flesh tints, with the expectation of being delighted and informed by the discovery of beauties and subtleties which might well escape the eye of a hasty observer.

It is right, therefore, that young people who visit the Metropolitan Museum in New York should go with a definite end in view, and should examine in a systematic way the objects exhibited. One method to be adopted I wish to set forth here as admirably calculated to stimulate interest in art, and to give a clear and symmetrical idea of the contents of the collection. I shall confine myself in these remarks to some paintings of the museum, and shall show how they may be examined by young people in such a way as to illustrate the history of painting in Europe and in this country.

It is much to be regretted that the pictures of the museum are divided in accordance with the names of their donors, without reference to the schools or nationalities that produced them. I presume that when the collection gains larger proportions, the distribution will be made as it is in the Louvre, the National Gallery, and the Prado at Madrid.

But the young art student must not let his mind share the confusion with which the pictures in the museum are hung. He must consider in the first place that one of the great features that strikes us in studying the history of painting, is that painters were grouped into schools, not artificially formed, but in accordance with the natural surroundings under which they worked. The schools were usually founded by some great master, whose studio was thronged with pupils, and these in turn copied his manner and the system on which he chose his subjects. A



great master is always the founder of a national school, as Holbein of the German, Rembrandt of the Dutch, Velasquez of the Spanish, Hogarth of the English. In Italy, art was so wide in its activity that there was a single school for almost every city of importance, and Venice, Bologna, Florence, Siena, and Naples, cultivated methods of marked individuality in painting.

It is to be desired that when the young student visits the gallery he should select some school on which to begin his studies. He will not find so complete a collection in New York as there is in the great European capitals, but there are examples of several of the European schools.

Take, for instance, the Dutch school. The first great artist of this school is undoubtedly Rembrandt, who, by reference to the catalogue, will be found well represented in the gallery. Before his time, however, was the cheerful and greatly gifted Frans Hals, of which there are five examples in the gallery, while of Rembrandt there are four. Vinne, the pupil of Hals, is also represented. It is impossible not to class Teniers among Dutch painters, and there are six of his works on exhibition, all of which deserve study, as do the portraits of the Dutchmen, Moor and Helst. The still life of Fyt and Heem; the cavaliers and white horses of Wouverman; the pot-houses of Steen and Adrian van Ostade; the landscape of Ruisdael, Hobbema, Huysmans, and Both; the fine hunting scene of Snyder, the religious pictures of Van Eyck and Cranach, are all represented in the museum which, indeed, contains sufficient material to amply illustrate the use and development of art in the low countries during the sixteenth and seventeenth centuries.

After examining the Dutch school and carefully noticing the colors, details, and general effect of each picture, the student may next see how the Italian school is represented. The gallery is not rich in Italian pictures, but there is a Titian of remarkable beauty and value in the portrait of Antonio Grimani, Doge of Venice. This is one of the choicest existing examples of the Venetian school in portraiture. Raphael is not represented, but there is a very pretty picture by Leonardo, in his early manner. Italian fresco is seen in the works of Pollajuolo, Manozzi, and Allori, and in a fragment by Franceschini. A more important Italian example is the "St. Anthony" of Ghirlandajo. There are also some works of minor painters, such as Piombo, Tiepolo, and Maratti, the imitator of Raphael and of Benvenuti, who followed the style of Andrea del Sarto. The school of Fra Bartolommeo is seen in its sweetness and devotion in the "Virgin and Child," on plaster, and a fresco also appears which is said to be the work of Corregio. These are all of the important Italian examples contained in the museum, and are, of course, quite inadequate for the purpose of illustrating the art which can be seen at their best only in the churches, palaces, and galleries of Italy.

When we turn to the English school, we find pictures by both Sir Godfrey Kneller and Sir Peter Lely, early portrait painters. Reynolds, Gainsborough, and Laurence, here are found representing the genuine portrait painters of Great Britain. Here we gladly welcome William Hogarth, the founder of English *genre*. Richard Wilson also appears, the idealistic founder of British landscape, and Constable, the faithful realist, and old Crome, one of the first water-color painters. There is also a rustic scene painted by Morland. Of Turner there are three beautiful examples, so that the history of English landscape may be traced in the works of its greatest representatives. Spanish art is shown in its successive development, although by no means in its copiousness. Velázquez appears in four fine canvases, and as he stands at the fountain head of Spanish painting, the visitors of the museum are fortunate indeed in seeing so much of this Spanish master without having to visit the Prado at Madrid. Murillo is not so well represented by his "Mary Magdalen at Prayer." The modern Spanish school, which is more French than anything else, is typically set forth in Fortuny and Zamacois, both of them imitators of Meissonier and Gérôme. Madrazo is seen in a somewhat insignificant *genre*—"Girls at a Window." But these pictures are quite sufficient to emphasize to the young student the salient points in the history of Spanish art, except that we recognize the need of a canvas of Ribera in the collection.

The Flemish school is next to the Dutch as regards the number of pictures which represent it in the Metropolitan Museum. David Teniers, though he was born at Antwerp and derived most of his success as a *genre* painter from the example and encouragement of Rubens, must still be classed with the Dutch school whose manner he adopted. Like Steen and Van Ostade, he was a painter of ale-house scenes. Van Noort is represented only by the works of his pupils, Rubens and Jordaens. The mighty and magnificent Peter Paul has seven canvases here, an amazing number; and more amazing is it to find in New York, in addition to an excellent copy of the Vienna portrait of the artist's wife, the splendid "Return of the Holy Family from Egypt," which is sufficient to impress the young student with the characteristic beauty of the painter's flesh tints. Some of the other pictures, which are said to be originals, are very instructive and characteristic. The pictures by Jordaens are also of extreme value as exponents of Flemish art, and should be minutely studied. The style of Flemish landscape painters may be learned from the pictures of the two Broughels, of Konninck, and Huchtenburgh. The work of both Heefs the Elder and of David Teniers are seen in the superb painting of Antwerp Cathedral, for which the latter artist furnished the figures.

It will be seen from these examples that the history of art finds many important and impressive illustrations in the New York collection.



The catalogue gives sufficient information for identifying each, but it will be to the advantage of all students who wish to visit the museum with the greatest advantage to compile catalogues of their own, in which the pictures are arranged in their several schools, under the names of their authors, and in chronological order. This will facilitate the work of comparison and criticism, and assist the learner in discovering for himself the main characteristics of the schools, and the rise and development of painting in Europe.

These remarks are sufficient to point out to young people the proper method of studying historically more recent paintings—and those of the French, German, and American schools.

## THE PRACTICAL SIDE OF AMERICAN ART

WILLIAM ORDWAY PARTRIDGE

OUR nation is about to enter upon a great art epoch. Just as in Greece, in the time immediately preceding Phidias, such a revival took place; and as in Florence, in the time preceding Michelangelo, so in America the new and broader view heralds a golden age for art in all its branches. It is estimated that for about fifty years we shall be erecting great civic buildings and luxurious dwellings, to which all the best arts of design, as well as the fine arts, must lend their powers of decoration. Now is the time for those young Americans who desire to study art to push boldly forward. The nation has a breathing space. Fortunes have been made, the physical forces of nature have been conquered, and men, having enough to eat and drink, are turning their thoughts to the arts that embellish life, and to the embodiment of their higher ideals. Statues are rising in public squares, parks are being laid out, the commemoration of the deeds of our forefathers is assuming concrete shape, and everywhere a desire for the beautiful is making itself felt.

The feeling that has prevailed in America so long, that art is not a practical thing, is still a handicap to the young, though it is rapidly disappearing. Parents forget that there is a wide practical side in art; that anything that serves to beautify and uplift the surroundings of life is intensely practical, and not in a mean, but in a refined sense. Our growing culture is dispelling this narrow and unpractical view.

It would be unfair not to state frankly that the difficulties attending a career in art, whether in its practical application to commerce or on its more abstract side, are many and great. The element of chance is

altogether lacking. The result that is achieved in art is due entirely to labor and study, and that result varies in excellence with the genuineness of the work. The same path is open to all men, and must be trodden by them. There is no royal road.

The study of the fine arts, pure and simple, will of course always be limited, inasmuch as the demand is limited. But there is no limit to the openings offered by art as it appeals to commerce, to trade, or to literature. In these papers I shall consider some of the various channels open to every young American of artistic perception and healthy ambition. If we take, for example, your dwelling house, from the doorway and lintel to the roof-top, and consider the various arts that have combined to beautify and furnish it, we shall see how surprisingly large is the number. When a man like William Morris could devote his life to the beautifying of wall paper, to house decoration and its literature, no young man or woman need fear that, in seeking to add his or her artistic quota to the elevation and surroundings of daily existence, the time will be ill spent.

Art is coming more and more into touch with the practical, every-day life of the people. To enjoy it is no longer a special privilege of the rich; the public building and the statue in the park belong to any one who has the power to appreciate them. When, a generation or two ago, the young American undertook to learn a trade, he had no ambition beyond acquiring the manual skill needed to make a competent workman. To-day he begins to realize that, to be classed as a first-rate hand, he must add to manual dexterity taste, and an eye trained to design. Twenty or thirty years ago, the youth of lowly birth was compelled to learn a trade; the young man of more fortunate position selected a profession, and the fine arts were sealed against all but those who could afford foreign study and travel.

But to-day the trades and professions are coming closer and closer together. For instance, the decorator may be a great artist, although he began only with putting the color upon the wall. New industries have been created, and hundreds of workmen have been given employment along artistic lines. The boy who begins with a trade may end as a great artist, architect, sculptor, or painter, and may himself conceive and execute great works of art. Everything is possible in this country of ours. We must not assume that every one who espouses art is to become a celebrated artist like Rembrandt or Angelo. We must not demand this of the devotees of art, any more than we demand colossal success from every young merchant. But art offers great compensation to the aspirant, as well as a living that will compare favorably with one derived from commerce. The compensations that attend the art struggle beautify the struggler's inner life. They broaden his horizon, they develop the best



side of his nature, they fill his working hours with happiness, and his leisure moments with creative longings. They fit him to live at peace with his fellow-men; in fact, they work together for good to his whole physical, mental, and spiritual nature.

## SCULPTURE

*By ROLAND HINTON PERRY*

SCULPTURE, of all the fine arts, demands for its correct appreciation the largest measure of artistic culture. Lacking, as it does, the assistance of sound and color, which carry so strong an appeal in music and painting, it rests almost entirely on the solid basis of discriminating, intellectual insight. Sculpture, therefore, is distinctly an art for the few. Least of all does it bend itself to base or frivolous uses.

In some respects, sculpture is related to the higher forms of architecture. Both are characterized by the handling of concrete masses, the manipulation of the play of light and shade upon forms. Each is dependent on the other for its most complete and beautiful effects. They complement and assist one another, and do it much more successfully, as a rule, than do poetry and music. The architect is inclined to look upon sculpture as merely a decorative adjunct to his building; the sculptor, on the other hand, sees in the building only an effective background for his own work. There is consequently, nearly always a friendly rivalry to see which point of view prevails. Out of this struggle of opposing viewpoints, a proper harmony is usually evolved.

Sculpture has not the large range of emotional expression that belongs to Painting, Music, and Poetry, but the very bounds within which it is circumscribed act as an elevating force, and sustain its general tone. It is less easily vulgarized. Until recent years, it has been an art little practiced, and less understood, in this country. A comparatively recent development in our national civilization, it is only beginning to enter into the life of the people, and to exert an appreciable influence on our national taste. The leaven was introduced at the Columbian Exposition in 1893, and has been ever since that time working with telling effect.

To comprehend the language of Sculpture, as to comprehend that of Poetry, Music, and Painting, one must enter the temple in the humble garb of a workman, ready for any task that the austere goddess may demand. One must struggle to master the material itself, make it the plastic and willing slave of the will. Step by step, after long, blind, and discouraging effort, the barriers of darkness give way, the eyes seem to see a new light, and the holy language of Art becomes intelligible.

Only those are initiated, and may stand in the sacred arcanum, who have passed through these ordeals. Many enter, and, being satisfied with a little progress, stop. A few pass on to the higher mysteries; but who shall say what the final word may be? Of course much that is useful and entertaining may be learned from books; but not the living art. Beginning like a little child, one must suck the milk from the breast of the great Mother; for with her is the source of all life and all wisdom.

Progress in any one of the arts cannot fail, or should not fail, to awaken and nourish appreciative insight into all of the arts; for they are kindred, and a parallel runs through them; a harmony dwelling either in form, light, shadow, color, or sound, that does not find expression through different *media* but is part of the same eternal unity. The same broad esthetic law governs throughout. One, therefore, endowed with a cultured and poetic nature, possesses a key that with effort will enable him to unlock the outer gates, at least, to the Temple of Fine Arts.

As the flora and fauna of any given region are the natural result of climatic surroundings, so art, in its forms and tendencies, is the result of its social and moral environment. A temperature that will kill one species of plant, or animal, is the breath of life to another; and every zone and altitude has its own forms of life, the product of special adaptation. In like manner, there are mental temperatures, according to the warmth or chill of which art withers in all, or in certain, of its manifestations. These vicissitudes of temperature are as frequent and as violent in the artistic as in the physical world. There is the same natural selection and survival of the fittest by which a certain art, or a certain school, may flourish triumphantly, while others pine away in general neglect. This is an epitome of the history of the arts.

Among the brilliant periods of art may be mentioned the age of Pericles, the age of Augustus, and the Renaissance of western Europe, with the addition, possibly, of the age of Louis XIV. The nineteenth century, although surpassed in many particulars by preceding epochs, surpasses them all in general artistic activity, with Music distinctly in the lead.

Naturally, when thinking of sculpture, our thoughts wander back into Greece, for Greece is identified with all that is noblest and best therein. By no other form of manifestation did the Greek genius express itself with more completeness, finality, or perfection. Never, before or since, has a people existed whose entire social, religious, and esthetic system centered about the same object, and that object the human body. The human body, as the harmonious expression of matter and spirit in its perfect relation, was the object of all worship—the divine Microcosm!

The Greek citizen owed it to his gods, and to his state, to perfect himself to the utmost, for he was expected to be athlete and warrior, priest and statesman, at every turn of his life. In war and in peace it



was an ever-present obligation, on which the political welfare, nay, the very existence of those little turbulent republics, rested. He must be perpetually in readiness for every duty. And the chief duty was bearing arms. In this, strength, endurance, and agility of body, were the first and greatest requisites. The Greeks did not fight in solid masses as did the Persians, who for victory depended upon numbers. Their greatest reliance was placed on the courage, strength, and address, of each fighting unit. Consequently, it was of primary importance that these units should be developed into fighting machines of the utmost force.

Out of this need, athletic games and exercises of all kinds came to be assiduously cultivated in the cities and colonies of Magna Græcia. Religion, which in the Pagan world was an integral part of the state itself, reflected this worship of the human form. The gods of the Greeks were beings like themselves; stronger and more beautiful indeed, but subject to the same vicissitudes of pain and emotion. It was natural, therefore, that the Greek sculptors should strive to represent them in the likeness of the most perfectly formed men and women about them.

The maintenance of athletic vigor found an additional stimulus in the friendly rivalry of the Olympian games. There the victor was not only crowned with laurel and acclaimed by his fellow countrymen a national hero and leader, but his statue was made by the best artist of the day, and placed, with all honors, in his native city. Myron, Phidias, and Polycletus, were many times commissioned to do works of this nature.

Besides a careful system of training and exercise, other methods were resorted to in order to improve the racial vigor. It was the chief concern of the state that only the most perfectly developed men and women should mate, to the end that robust children should be born and grow up in the community. In Sparta, deformed or sickly children were put out of the way. Everywhere, the essential element in the education of both sexes was a rugged outdoor life, consisting of running, leaping, and all manner of scientific exercise. These exercises being always practised in a state of complete nudity, the Greek sculptors had ever before their eyes the most lovely forms, and were free to study movement in all of its natural freedom and grace. What wonder, then, that they have given to posterity the most perfect creations that ever came from mortal hands.

We behold in their gods and goddesses creatures of the most absolute strength and symmetry — beings in whom body and mind are beautifully and harmoniously blended. The Hellenic genius could not have conceived the medieval antagonism between soul and body. To the Greek mind such duality and contest did not exist. The Greek cared nothing for the Median doctrine of the War of Good and Evil; for in his eyes everything that was natural and in its place was of necessity good. This Olympian superiority and impartiality is the very life of his sculpture.

I have dwelt at length on Greek life and Greek sculpture, in order that I might show clearly that, in large measure, art is the product of its social environment, the spontaneous creative impulse welling up from the heart of the race and epoch, to which every social force contributes. Phidias, Praxiteles, Michelangelo, and such master minds, are but the fruit upon a vine whose roots strike deep into the source of life.

Following the same fundamental laws, although differing much in outward circumstances, sculpture experienced a re-birth during that epoch in Italy known as the Renaissance, which culminated about the end of the fifteenth century. Life was very different then from that of the brave old Pagan days, for a dark and ascetic religious sentiment had long pervaded the thoughts of men, extinguishing true art and all enlightened culture. An absurd scholasticism had usurped the chair of science and literature; the Byzantine school had banished, as criminal, all intelligence and originality from sculpture and painting.

But as society gradually became more settled, life and property more secure, men's minds naturally became more active. The soulless conventionalism of Byzantine art grew less satisfying. The remains of antique art were no longer ruthlessly destroyed as evil works, but were preserved with care, and studied with enthusiastic interest, together with the writings of classical authors, which, by the fall of Constantinople in 1453, were scattered among the opulent cities of Italy. Therefore, when such daring souls as Ghiberti and Donatello, learning the lesson of ancient fragments, boldly went to Nature and copied her, they found the popular taste quick to respond. Their works were received with enthusiasm. Thus inspired by the innate artistic feeling of the Italian people, and guided by the newly recovered works of their Grecian predecessors, the Italian sculptors rapidly carried their art to a splendor that was hardly surpassed even by the age of Pericles.

With Michelangelo, sculpture during the Renaissance reached its apogee. Taking his works as an example for comparison with the best works of Greece, both are equal in technical perfection and finish, yet how different in treatment! Greece gives us the God-man; a being of perfect symmetry, above fear and pain, devoid of human sympathy, beautiful as the sunrise, and as imperturbable as the snowy Caucasus. Michelangelo, on the other hand, makes man intensely human, and yet more than human. Here are pain, anguish of spirit, and disillusion. Here we feel the spirit of boundless daring that characterized the age, that stopped not at new and trackless seas in its thirst for discovery, that sought to measure the movements of the sun and stars, and that was ready to dogmatize and to give laws even to God himself. In Angelo's work one feels a titanic aspiration, breathing defiance to the bonds of the flesh, that, daring all things, would storm the very gates of heaven by force.



As Phidias has embodied in his Olympian "Zeus" the supreme Greek ideal, so in like manner Michelangelo has expressed the entire Renaissance spirit in his statue of "Moses, the Lawgiver."

When we come to our own day, and look to France, we behold new tendencies, differing from any that have preceded. We see now, instead, Pagan calm, or that heroic heaven-storming courage of the Italian Renaissance, a profound and subtle pessimism; a cynical and despairing unbelief. This note is graven upon Rodin's marvelous works in marble and bronze. He is one of the few men in France, to-day, who bears a message—who is not merely a carver of pretty statues. In his work one feels the boundless strength of life coupled with the despairing sense that somehow it is ever cheating us of its fairest promises; that we are, after all, so little; that the relentless wheels of eternity roll slowly, and that they neither slacken nor hasten for human hopes or tears. It is the spirit in stone of the closing years of the nineteenth century.

## HISTORY OF SCULPTURE

### EGYPTIAN

THE history of sculpture begins in the twilight of ancient Egyptian life. In Egypt, sculpture was history. The belief of the Egyptians in the immortality of the body led them to concentrate all their art upon the adornment of the tomb. They believed that the future life would be largely a continuation of the occupations and pastimes of the earthly life, therefore they carved upon the walls of the sepulchers scenes representing the manners and customs of the people. They believed that each man's body was presided over by a *Ka*, which was a kind of spiritual Pharaoh in the human microcosm. This *Ka* remained with the body in the sepulcher, requiring a statue to be placed there for its permanent dwelling place. The tomb of a human being thus became his temple; while the temple of a god was looked upon as his tomb. In building tombs and temples, the Egyptians employed limestone and sandstone; but they also understood how to work in alabaster, porphyry, ebony, ivory, gold, silver, and iron.

The character of the sculpture differs according to the dynasty under which it was produced. Of the thirty-four Egyptian dynasties, there are four great divisions: The Ancient empire, the Middle empire, the New empire, the Lower period. Each of these divisions is represented in sculpture by certain well-defined variations. Under the New empire, the wall-carvings were executed in bas-relief. Under the Ancient empire, sunken and outline reliefs were common. High relief was almost

exclusively confined to the New empire. These reliefs were really in the nature of hieroglyphics; being symbolical, like a child's drawings of the objects he sees about him. An army was represented by straight lines of figures; a pond by a rectangle; the water in it by zigzag lines.

The art of the Ancient empire had its center at Memphis. Statues and wall-pictures of this period remain. During the Middle empire, colossal statues of the Pharaohs were produced; under the New empire great temples were erected, and the production of colossal statuary was continued. The statues of Rameses II., at Ipsamboul, are seventy feet high; while the seated statues of Amenophis III., at Thebes, are fifty-two feet high. Under the New empire, and particularly in the reign of Rameses II., Egyptian art reached its zenith. After that period its decadence began.

#### BABYLONIAN SCULPTURE

UNLIKE the Egyptians, the Babylonians did not preserve the dead body, but burned it. Sepulchral art was therefore unknown among them. Babylonian sculptors devoted themselves to the adornment of temples and palaces. They carved statues of the gods, and covered the walls with the histories of their kings.

Of the gods of the Babylonians, three belonged to the highest rank: Anu, the heaven-god; Bel, the Creator, or First Cause; and Ea, the god of the sea and of the under-world. There were also Shamash, the sun-god; Sin, the moon-god; Ramman, the god of the air; and gods corresponding to the Grecian deities. Then there was an innumerable number of malevolent spirits, against whose machinations they were continually on their guard. They represented the malevolent and benevolent deities in sculpture—winged bulls, lion-headed men, lions with wings, and a great variety of hybrid forms.

Five periods of Babylonian sculpture are distinguished. The first, the Primitive Period, ends about 4000 B. C. Of this era the works are in low relief, heavy in design and weak in outline. The second, the Archaic Period, lasts about a thousand years. To this period belong the monuments of Naramsin and Sargon, and of King Eannadu of Lagash. The third is the Developed Period; in which there was a great development of temple and palace architecture and sculpture. To this period belongs also much of the Babylonian gem-cutting. *The Decadence* was between 1600 B. C. and 800 B. C. During this period, miniature carvings in low relief were prominent. *The Revival* of Babylonian art was largely in the nature of a restoration of the temples, carried on by Nabopolassar and Nebuchadnezzar. This period was ended by the Assyrian domination.



## ASSYRIAN SCULPTURE

ANCIENT Assyria was a country north of Babylonia, narrow in width, and extending between the Tigris and the mountains. Its inhabitants were Shemites. Its chief city was Nineveh, which, at the height of the Assyrian power, surpassed all other Oriental cities in wealth and splendor; in art, in commerce, and in its high degree of culture. The government was centralized, the king being supreme, and the object of religious veneration. In consequence, the Assyrian sculptors employed their art upon the royal palace rather than upon the temples, state apartments being profusely decorated with sculptures in relief. These sculptures represented the daily life of the king: he was depicted as dining, hunting, or offering a libation to the gods; leading his hosts to battle, or making prisoners of his enemies. In these scenes, realism was carried to a high degree of perfection. Breeds of birds and animals may be distinguished.

The Assyrians never grouped their figures, but placed them in single file along a line, always in profile. The eyes, hair, and drapery, were usually colored, the Greeks copying the Assyrians in this peculiarity.

Many Assyrian remains, the result of Layard's excavations, are now in the British Museum. Reliefs belonging to the period of Sargon (722-705 B.C.) are in the Louvre.

## PERSIAN SCULPTURE

PERSIAN sculpture was a composite of Assyrian, Babylonian, Egyptian, and Grecian modes of sculpture. The Persian empire, built upon the ruins of Assyria and Babylon, copied the artistic methods of these countries, modifying them at a later period by the methods employed in Egypt and in the Greek cities of Asia Minor. As is generally the case in imitated art, the sculptures of Persia fell below those of Assyria in vitality and strength. The Greek influence is visible in the treatment of drapery, and in a more organic grouping of the figures.

Excavations have brought to light at Persepolis many sculptures belonging to the palace of King Darius. They were intended to immortalize the glory and honor of the king, representing a number of subject peoples bearing tributes and gifts to the monarch. He, himself, is represented in a variety of situations, emphasizing his princely character. The Persians understood the office of sculpture as a means of architectural decoration, as is shown by the colossal bull-capitals at Persepolis. Casts of the Persepolis sculptures have been made for the South Kensington Museum, in London, and for the Metropolitan Museum in New York.

## PHŒNICIAN SCULPTURE

THE Phœnicians, the great commercial nation of antiquity, occupied a line of cities north of Palestine on the coast of the Mediterranean. Of

these cities, Tyre and Sidon were the most prominent. Tyre established many important colonies in Africa, and founded the great city of Carthage. The island of Cyprus was also under Phœnician influence.

Phœnician sculpture is largely represented by small figures in bronze and in terra-cotta, such as could be easily transported. The Phœnicians, being essentially a commercial nation, spending a greater part of their lives on the sea, did not use sculpture for home decoration, but only for purposes of barter. Their bronze and terra-cotta figures were of the rudest type, but they were skilful in hammering metals in relief. They manufactured bowls and platters in bronze and silver, much of this work being of great beauty. Elaborate scenes, evidently religious, were frequently portrayed upon the bowls.

Cypriote sculpture, though under Phœnician influence, was more closely allied to Greek and Assyrian sculpture. It was monumental in character; the statues being often life size, or larger. They represented the deities worshiped by the inhabitants of Cyprus. The largest collection of Cypriote sculpture is the Cesnola collection in the Metropolitan Museum, New York.

#### GREEK SCULPTURE

OF ALL the nations of antiquity, the Greeks were best fitted by character and environment to carry the art of sculpture to its highest development. Gifted with imaginative and poetic powers of the first order; worshiping the harmony and beauty of the perfected human body; sane and balanced in mind and feeling, they were preëminently adapted to make of the art of sculpture a school for the whole world.

The Greek race was not confined to the peninsula of Greece, but was scattered through many islands of the Mediterranean, along the coasts of Asia Minor and Africa; among the cities of southern Italy, Sicily, France, and Spain. Although so widely dispersed, the unity of the Greek character and genius was preserved throughout the history of the nation. Aryan in its origin, it was never to any appreciable degree under Oriental influences. The intense intellectual activity of the Greeks, their democratic spirit, their love of moral freedom, their devotion to open-air life and practices, separated them sharply from the Orientals and identified them with the Western world.

In their development of the art of sculpture, the Greeks were influenced not only by their racial characteristics, love of beauty, of symmetry, and of harmony, but by their religion and by their athletic games; by their climate and by their commerce. The climate of Greece was stimulating and varied; the country was beautiful, combining a rocky seacoast with a hilly, fertile inland. The religion of the Greeks was, however, the chief influence in determining the character of this art. Unlike the brutalizing superstitions of the Assyrians and Babylonians,



the Greek conception of the ruling forces of the world was poetical and beautiful. The Greeks peopled Olympus with a glorified humanity,



VENUS OF MELOS

gods and goddesses of perfected human beauty, but with no human limitations. They peopled the woods with fauns and satyrs and nymphs, lovely or grotesque woodland figures, forming a link between man and nature; not to be worshiped so much as loved. The Faun of Praxiteles—the Marble Faun of Hawthorne's romance—is a perfect embodiment in marble of the faun of the Greek fancy. The Greeks personified in the Fates the forces controlling human destiny; in the Graces the forces of ideal beauty; in the Muses the powers of knowledge and of Art. River-gods lurked among the rushes of many a clear stream in Greece. Persephone rose each year from the underworld to strew the earth with flowers. Love, as Eros, wedded Psyche, the soul, and, after her many wanderings and sufferings, bore her to the highest heaven. This beautiful imagination was reflected in their works of art.

The sculptor had much to do with the adornment of Greek temples; he carved the capitals of the columns, the statues for the pediments, the friezes, the colossal statues for the interior. The Greek athletic games, held at certain recurring seasons, furnished a great incentive to the sculptor's art. Both in these games, and in the daily exercises, the Greeks were accustomed to behold the unveiled human form; the play of the muscles as men ran, or threw the discus, or wrestled with each other. Greek sculpture was largely devoted to the representation of these athletes. Marble was the chief material used by the Greek sculptor, for Greece was rich in marble quarries. After the statues had been carved they were often delicately colored, the hair being sometimes gilded. Terra-cotta, as well as bronze and wood, was also used for sculpture.

The sculptor had much to do with the adornment of Greek temples; he carved the capitals of the columns, the statues for the pediments, the friezes, the co-



WINGED VICTORY OF SAMOTHRACE





LAOCOON—SCHOOL OF RHODES



DIANA



DYING GLADIATOR



CROUCHING VENUS



THE WRESTLERS



The "Venus of Melos" is one of the most perfect creations of Greek art. This famous statue, now in the Louvre, Paris, was found on the island of Melos, in 1820. It represents the goddess of love undraped to the waist, and standing with her weight thrown upon her right foot, while the left knee is thrust forward. No copy of this statue can convey even a faint idea of the loveliness of the original. The low-set bosom, the rounded hips, the beautiful back, the noble head, represent the highest type of feminine beauty. The marble seems to have the soft glow of living flesh. This statue belongs to a period of Greek art midway between Phidias and Praxiteles, or about 400 B.C.

On the island of Samothrace, in the Ægean Sea, was found the famous "Winged Victory," which now stands at the head of the grand staircase in the Louvre. This magnificent statue, designed, it may have been, for the prow of a galley, represents a colossal winged female figure with draperies blown back by the wind. The head and the arms are missing, but so beautiful is the form of the body that the statue is a most striking one. It is an embodiment of glorious power, of conquering strength; human in its beauty, yet winged, as though the final victory was the gift of the gods alone.

#### KALAMIS [THE FIFTH CENTURY, B.C.]

AMONG the artists who flourished near the close of the archaic period of Greek art, and who led the way from primitive stiffness to the highest stage of the perfection of sculpture, was Kalamis, of Athens. He is to us little more than a tradition. We have evidence of about a dozen of his works, and we know that he was highly esteemed, not only by his contemporaries, but by succeeding critics and connoisseurs. This information, though meager, is of a sort to convey a tolerably definite conception of the sculptor.

Kalamis flourished at Athens in the fifth century, B.C., the only known period in his life being from 468 to 464 B.C. He worked in marble, bronze, gold, and ivory. His subjects were images of the gods, female figures, horses with chariots, and horses with riders. Though he had not entirely outgrown archaic stiffness, his horses, on the authority of the best critics, were unrivaled. His female figures were characterized by a refined grace. Among those who speak of him in terms of high praise, are Cicero, Lucian, and Quintilian. The position of Kalamis at Athens, under Cimon, was not unlike that occupied a few years later, in the same city, by Phidias, under Pericles.

The comments of Lucian throw much light on the work of Kalamis. Speaking of Thais dancing, he says that "Delphilos praised her rhythmical movement with the foot well-timed to the lyre, and the ankle so beautiful, as if he were describing the 'Sosandra' of Kalamis." Again,

this critic describes an ideal statue made up of all possible excellencies, a composite of the works of Praxiteles, Alkamenes, Phidias, and Kalamis. Of the latter he says: "The 'Sosandra' and Kalamis shall crown her with modest courtesy, and her smile shall be noble and unconscious as Sosandra's and the comely arrangement and order of her drapery shall come from the 'Sosandra.'"

The "Sosandra," above mentioned, was Kalamis's statue of Aphrodite, at the entrance of the Acropolis of Athens. Over a dozen specimens of known works of Kalamis are catalogued, covering a tolerably wide field of subjects, but there is none of his works extant, and there are only two known copies of his "Hermes Criophoros at Tanagra." One is preserved on coins of that town, and the other is a marble copy of the same in Wilton House, England. Other famous works of this sculptor were a statue of Æsculapius, in gold and ivory, and a colossal statue of Apollo, placed on a small island near the coast of Illyria. The latter was taken by Lucullus to Rome and consecrated in the Capitol.

While Kalamis was eminently successful in the representation of spirited horses, and in his arrangement of female drapery, the real advance which he contributed to sculpture was in the mobile expression of the figure, which emphasizes its natural dignity, and a certain "nameless grace of expression" and refinement in the face.

#### PYTHAGORAS [484-460 B.C.]

THE known facts relating to the life of Pythagoras are less than the student could wish. He is said to have flourished from 484 to 460 B.C. It is almost certain that his works covered the twenty-four years of that period, but the dates of his birth and death are unknown. A recently discovered inscription at Olympus calls him the Samian, from the island of Samos, in the Ægean Sea, just off the coast of Asia Minor. His home is known to have been in Rhegium, in Magna Græcia; that is, in the southern part of Italy, in the toe of the boot, just across from the Island of Sicily. A colony of Samians went to Rhegium in 496 B.C., and it is probable that the family of Pythagoras were among the immigrants. He was of the Doric division of the Greeks, but in his work the Doric strength was supplemented by the Ionic grace and beauty.

His teacher was Clearchus, but just who Clearchus was, it is difficult to say. He was said by some to have been a pupil of Dædalus, a claim which carries us so far beyond the limits of history into the region of mythology as to discourage further inquiry along that line.

It is a general rule, that any important advance in the history of the race, in civilization, art, education, or morals, is due not to one person alone, but to many. While there is one leader, others feel the spirit of the times. It is necessary that there be a leader; it is also necessary that



there be a community of thought and feeling, so that the public may be led. The transition in the history of sculpture was no exception to this rule. It was not the work of one man alone. Three artists are properly called "pre-Phidians," namely, Pythagoras of Rhegium, Myron of Eleuthera, and Kalamis of Athens; and of the three, the first named can be called "*primus inter pares*," "the first among equals." Kalamis worked in marble, the two others in bronze. The different excellencies of these three artists have been justly expressed somewhat as follows: Pythagoras perfected the surface and rhythm, Myron exhibited the boldest attitudes (poses), and Kalamis sought to express the soul. They all did much to show the hidden capabilities of marble or bronze, and their power to express more than had previously been realized.

The models for the bronze work of both Pythagoras and Myron were the athletes of the day—runners, boxers, wrestlers, and pancratiasts or all-round athletes. These subjects necessitated the expression of motion. The work required a fine distinction in the various styles of muscular development, so that one type of athlete should not be confused with another. It introduced the easy flowing lines to displace the stiff and uncouth parallelism of the older sculpture. Pythagoras did also a few other subjects, notably "Europa and the Bull," but very nearly all of his statues are taken from the models of athletes.

Though Pythagoras wrought in bronze, not a specimen of his work remains. We know of it only by description and, in one or two instances, by imperfectly authenticated copies. His most famous work was the statue known as the "Limping Philoctetes." In addition to vivid descriptions of this statue, there are extant two gems, one in the Museum at Berlin and the other in private possession at Bonn, that are supposed to be copies of it and they are of enough excellence to give a spirited idea of the original. The subject is represented as being wounded in the heel. The thought of the wound is not confined to the injured portion, but is carried out through the entire body, every line contributing to the expression of pain. With the insight of genius, the artist crossed the muscular action from one side of the body to the other, so that the left arm shares the strain with the right leg, while the right arm and left leg hang lax. The effect of it all was so vivid that the statue "seemed to make even those who saw him feel the pain of his wound."

This power to make all the parts of the statue contribute to the one central thought or purpose, was the supreme characteristic of Pythagoras. His work possessed other technical excellencies of importance. He exhibited the delicacy of his finish by showing the muscles, tendons, and veins, something that has not before been attempted, at least not in bronze. No less an advance was his representation of the hair. The archaic sculpturing of the hair, in lines of mathematical regularity, was

entirely mechanical and completely hideous. Pythagoras made an ambitious attempt to represent in the hardest of metals the lightness and grace of the hair, and the success with which it was accomplished shows that he was master of his art.

A service of hardly less importance to art was to gather up the various excellencies of different artists and, using them all, to make each contribute to the other. One artist reproduced the external forms of nature, another put life into the sculpture, another refined the face, and another excelled in composition; but Pythagoras combined all of these effects. He did not sacrifice the symmetry or the unity of the whole to the artistic portrayal of one feature. It is this ensemble, this homogeneity, this perfect unity of impression, that makes a statue or a group of figures satisfying; and in the achievement of this effect, Pythagoras led the way.

The commissions executed by Pythagoras, so far as is known, are as follows:—

A statue of Astylos of Crotona, at Olympia; a statue of Euthymos, at Olympia—a boxer of Locri in Italy, who had been a victor in the Olympian games first in the year 484 B.C. and again in 476 and 472 B.C.; at Olympia a statue of Leontiskos of Messina in Sicily; Philoctetes at Syracuse; Europa riding on a bull, at Tarentum; the Chariot of Cratisthenes with Nike, the goddess of victory in the chariot; the Bard of Cleon at Thebes, notable for its drapery—whose folds once served to conceal for thirty years some money hid in them by a fugitive when Thebes was taken by Alexander; a statue of Mnaseas, the father of Cratisthenes; for Thebes a group of Eteocles and Polynices in desperate combat; a bronze statue of Perseus; a figure of Apollo slaying a serpent with arrows; at Olympia a statue of Dromeus, a runner who had twice been victor in the games; a statue of Protolaos, a boy who won a prize for boxing; the Pancratiast at Delphi; a group of eight figures to be seen in the Temple of Fortune at Rome in Pliny's time.

#### POLYCLETUS (THE FIFTH CENTURY, B.C.)

THE sculptor who followed Pythagoras, of Rhegium, and who carried the Doric style to its highest perfection, was Polycletus, of Sicyon, who flourished in the latter half of the fifth century, B.C. He carried his art to such a degree of skill and beauty that he had but one rival in that century of brilliant sculpture, namely, Phidias. These two artists each excelled the other in his own special department.

One of the famous works of Polycletus was the "Doryphorus," sometimes called the "Canon." This represents an athlete holding a spear—whence the name Doryphorus, or Spearman. The alternate name of Canon was given because the physical proportions were so true that it



was accepted by the Greeks as the standard or canon of physical perfection. Galen says that the artist reduced to writing the scale of proportions of the human form. There are several copies of this Doryphorus, the best of which was found in the ruins of Pompeii and is now in the Museum of Naples.

A second extraordinary statue by Polycletus was that of "Hera," made for the Temple at Argos. The material of this statue was gold and ivory. Hera was the Greek type of perfect womanhood, and she was worshiped as the bride who yearly renewed her virginity. This statue was so grand that it could be compared only to the "Zeus" of Phidias. The latter excelled in majesty of attitude; the former in beauty of countenance. A copy of this "Hera" may be seen in the beautiful "Juno of Ludovisi," in Rome, a bust of heroic size, and certainly one of the most queenly extant.

A third statue of the sculptor is the "Diadumenos," which represents an athlete, who is a victor in the games, in the act of binding a diadem on his head. The best copy of this was discovered in Vaison, in France, and is now in the British Museum. The position of the arms in this statue is so graceful that it has often been copied by sculptors in representing Venus binding her hair. This attitude displays the symmetry and proportions of the arms and chest in a charming manner. Another prominent work by this artist represents a wounded Amazon. This was made for the famous contest at Ephesus to adorn the Temple of Diana, the other competitors being Phidias, Cresilas, and an Argive artist, Phradmon by name, of whom little is known. The method of adjudging the award in the competition was truly Grecian. The artists were themselves to vote, each voting for the statue next best to his own. The first choice fell to Polycletus. This statue, to a certain extent, formed the ideal for Greek sculptors for the representation of the Amazon. An excellent copy of this may be seen in the Vatican museum in Rome. Polycletus was said to be the first sculptor who represented the statues as resting on one foot, the other being slightly drawn back. This pose gives the effect of lightness, grace, and security—important qualities of a great work of art.

Polycletus made at least one group, consisting of two boys playing at knuckle-bones. This does not rank with his greater statues, but it is a good example of action. It is in sculpture what the *genre* is in painting. Many other works were executed by this sculptor, but they are known to us only in name. He was, however, highly successful in the allied art of architecture, and designed the theater at Epidaurus, which was called by the critic, Pasisanias, the finest of Greek and Roman theaters.

Thus Polycletus brought the Doric school to its highest state of perfection. He was a pupil of the famous Ageladas, and was contemporary with Phidias, Myron, Cresilas, and Kalamis, in the golden age of Greek

sculpture; was second only to Phidias, and left a large number of pupils. None of his pupils, however, equaled him. While perfecting the physical part of man, he made a decided advance toward the expression of the spiritual. He was laboriously careful, and the saying that the most difficult part of the work was when the sculptor came to the nail, is attributed to him.

#### MYRON [THE FIFTH CENTURY, B.C.]

THOUGH Myron may have been equaled, and even surpassed, by some of his contemporaries, yet he is more interesting than they to the modern student in at least one respect — namely, that his works are better known to us, and excellent copies of some of his most famous sculptures are accessible to this day. He stood in the front rank of artists, and his name is justly coupled with the names of Polycletus, Phidias, Praxiteles, and Lysippus.

Though he was successful in representing animals, he was preëminently the sculptor of the athlete — the athlete not at rest, but in action — and he represented physical strength and activity for their own sake. The keynote of his work was the fullness of physical life. He thus bridged the gulf between the stiff manner of the archaic, and the broad style of later sculpture.

Myron, a native of Eleutheræ, in Bœotia, was trained at Argos, and became an Athenian. But his genius transcended any one school and he was neither Ionian, Doric, nor Athenian, but broadly Greek. He studied under Ageladas, at the same time with Polycletus and Phidias, and he was in the prime of life when Phidias died.

The statue which was most admired in the lifetime of Myron was a bronze "Cow with Calf," that stood upon the Pnyx in Athens. They declared that he had put life into the brass, and that the work was so exact that it might readily be mistaken for a living cow. Admiring crowds came from long distances to look upon this work of art. Possibly one reason why it produced so deep an impression was because it was a new subject. Other artists had filled Athens with statues of gods and men, and Phidias and Polycletus had represented horses, but this was one of the first representations of a cow, or of any animal other than the horse. This fact, added to the excellence of the work, would, in a measure, account for the remarkable impression that it made upon the popular mind. The place which this statue held in the public esteem is evidenced by the fact that there are thirty-six known Greek epigrams on the subject. In the time of Cicero it was still in Athens, but it was afterward moved to Rome. After the sixth century all trace of it was lost.

Another prominent statue of this sculptor, which we know only by tradition, and upon which admiring poets wrote a large number of epi-



grams, was "Ladas," the runner, who won the foot race at Olympia, and died shortly after from the effects. Myron's statue was said to express the eager expectation and supreme tension of the athlete.

To us the great work of Myron is the "Discobolus," or the "Thrower of the Discus," a good copy of which is now in the Palazzo Lancelotti, in Rome. No description could be more accurate than that of Pliny who says

that the athlete "is bent down into the position for the throw; turning toward the hand that holds the disk, and all but kneeling on one knee, he seems as if he would straighten himself up at the throw." To this may be added a sentence of a modern critic, Ernest Gardner: "The 'Discobolus' is represented in the moment of rest that precedes the throw, and every muscle of his body is strained to the utmost, ready to contribute its part to the final effort." To the modern beholder it is almost incredible that so much life and activity and movement can be expressed in a statue. One almost looks to see the figure straighten itself up and let the discus fly. The artist has in this work shown himself master of the greatest technical difficulties.



THROWER OF THE DISCUS  
MYRON

In the Lateran at Rome, there is a copy of Myron's statue of Marsyas. This seems to have been originally a part of a group representing Athena and a satyr listening in wonder to the flutes. The pose of Marsyas represents the moment when he is confronted by the goddess, "and his surprise is shown by his position, and the strain of every muscle, as his advance is changed to a backward start." The vitality of this figure is supreme, but the subject is less attractive than the "Discobolus."

Other subjects of Myron were: Oxen, Apollo, and Jupiter with Minerva and Hercules. While Polycletus excelled in symmetry, grace, and repose, Myron excelled in life, strength, and action, but he did not undertake to represent the spiritual elements in man.

#### PHIDIAS (488-432 B.C.)

THE reputation of Phidias rests largely upon tradition and upon the influence which his works exercised upon succeeding artists. He was born in Athens about 500 B.C., and died in the same city about 432, B.C. He lived in the Golden Age of Greece, and was contemporary with the statesmen Cimon and Pericles, the poets Æschylus and Sophocles, the generals Aristides and Themistocles, the historian Thucydides. The renowned battles of Marathon and Salamis occurred during his boyhood. This wonderful outburst of literary, artistic, military, and political genius,

followed upon the Persian wars and the emergence of the Greeks into national self-consciousness.

Phidias inherited from his father, Charmides, a talent for art and desired to become a painter; but he gave up the idea and studied sculpture under Hegias, and later under the famous Agelades of Argos. In his youth, the ruler Cimon began to restore the shrines which the Persians had destroyed, and Phidias's work contributed to the general beautifying of the city, although he worked independently of Cimon's plans. Pericles, having overthrown Cimon, came into power and continued, upon a scale of almost incredible magnificence, the work of his predecessor. Even the Athenians murmured at such prodigality in art, and stood aghast at the expense of these undertakings; but Pericles exclaimed, "Very well! I will construct these works at my own expense, and the name Pericles shall be inscribed on every one." After that there was no murmuring over the large calls for money and treasure.

The favorite subject with Phidias seems to have been the tutelary goddess of Athens, Athene or Minerva. She is sometimes represented in repose, as the maiden protectress, and sometimes with helmet, shield, and spear, as if leading the army into battle and victory. It is said he made no less than nine statues of this subject which were erected in various cities. There were in Athens no less than three. One was of brass or bronze, made of materials taken from the spoils of the battle of Marathon. This colossal statue, seventy feet high, was placed on the Acropolis, from which it could be seen for many miles in every direction.

When Pericles came into power, Phidias was about thirty-seven years of age, and his genius was in its full glow and vigor. He was his ruler's right-hand man in the work of decorating Athens. Subordinate to him was a large number of skilful lieutenants, every one fit to be a master. The enormous amount of work required to beautify the city could not have been done by one artist, but required a full complement of assistants of great skill and executive ability. It is questioned whether Phidias actually did all the work attributed to him, and whether the honor that he received did not in part belong to others. There is no doubt that much of the detail work, and, indeed, other work as well, was committed to subordinate hands and brains. But he was the responsible man, the executive head, the director, the teacher of his subordinates, the heart and soul of that group of artists and artisans. He furnished the zeal, the enthusiasm, the inspiration. While he lived the work went on; when he died the work stopped. It is of minor importance whether his own hand executed the Elgin marbles, as long as they bear unmistakably the signs of his genius.

The Parthenon, that is, the temple of Athene Parthenos ("The Virgin"), was begun about 450 B.C., the architect being Ictinus, who



worked under the supervision of Phidias. It is acknowledged that this structure has never been equaled, either in beauty of design, or perfection of finish. The frieze, the pediments, and the metopes were elaborately adorned with sculptures. The central portion was the cella for the goddess. The statue was from the hand of the master himself, and was in every way worthy of the temple in which it was placed.

This statue of Athene, fifty-two feet high, including the pedestal, was chryselephantine: that is, of gold and ivory built upon a frame or core of wood. The exposed portions of the body were of ivory; the drapery was of gold; the eyes were composed of sparkling stones. It was finished about the year 437, and held its place for nearly a cen-

tury and a half, when it was, in 296 B. C., partly despoiled by the tyrant Lachares. At the end of the fourth century of the Christian era, it was still in existence—or the remains of it—but since that time it has entirely disappeared.

Immediately upon the completion of the "Athene" of the Parthenon, Phidias was asked to construct at Elis the statue of Olympian Jupiter. This was the crowning work of his life. The statue, of colossal size, represented Jupiter seated on a throne. Like the "Athene," it was chryselephantine; the flesh parts were of ivory, the drapery of gold, and the head was crowned with an olive wreath made of precious stones. The left hand held a scepter bearing an eagle, the bird of Jupiter, and the right hand held the image of winged Victory. The mantle, which was of gold, was covered with inlaid figures and lilies.

The throne and the footstool were, if possible, more ornate, mingling gold, precious stones, ivory, and ebony. There were, in relief, twenty-four Victories represented as dancing figures; eight contests, besides that of Theseus and Hercules against the Amazons; sphinx figures carrying away boys; Apollo and Diana; the Hours and the Graces; golden lions; again Theseus and the Amazons; the base was covered with figures of the gods.

This statue of the Olympian Jupiter was deservedly ranked as one of the seven wonders of the world. The Greeks for centuries made pilgrimages to it, and it exercised an influence on sculpture which is felt to this day. In the third Christian century, the emperor, Theodosius I., transported it to Constantinople, and there it perished in a fire, 475, A. D. In the Vatican Museum, at Rome, is a bust of Jupiter, of heroic size, which is copied from it. Other copies exist, small and inferior, and some representations are stamped upon coins.



BUST OF THE PHIDIAN ZEUS

After the completion of this statue of Jupiter, Phidias returned to his native city and found public feeling in a perturbed condition. Pericles was a democrat, and had been the means of overthrowing and expelling from the city his predecessor, the aristocrat Cimon. The aristocratic party in Athens was still powerful and chafed under the restraints imposed by Pericles. The people were growing restless after twenty years of democratic rule, even though it was the magnificent rule of Pericles, and they plotted his overthrow. But he was too powerful for them to attack directly, so they executed a flank movement and sought to injure him through his friends. Phidias was selected as the victim. A tool was found in the person of a workman who had served under him, and who accused him of stealing a portion of the gold that had been contributed for the statue of Athene. This gold had been put on in such a way as to be readily removed, and at the suggestion of Pericles it was removed and weighed, and the weight was found correct. The charge, therefore, fell to the ground, and the sculptor was cleared of misappropriation.

This showed clearly the true nature of the complaints against Phidias, and should have put an end to further proceedings, but it did not. It was found that in all of the hundreds of figures he had made, there were two, one of which resembled himself, and the other his friend Pericles. The resemblance may have been intentional, or merely accidental. At all events, the figures were on the shield of one of the goddesses, and this was made the ground of a charge of blasphemy. Phidias was thrown into prison where, according to Plutarch, he died about the year 432 B.C., in the sixty-eighth year of his age.

The general reader would hardly realize the amount of technical skill of which Phidias was the acknowledged master. He was at home in architecture, marble sculpture, gold and ivory work, the casting of bronze, engraving, and composition — that is, the grouping of figures so that each figure may be perfect in itself, and yet the whole present a complete and harmonious unity. Says Ruskin: "The three greatest architects hitherto known to the world were Phidias, Giotto, and Michelangelo,—with all of whom architecture was only their play, sculpture and painting their work."

The best tangible results of the works of Phidias are found in the Elgin marbles. In the early part of the nineteenth century, Lord Elgin was British ambassador extraordinary at Constantinople. From the Porte he obtained permission to excavate these relics of art and send them home. This was done between the years 1808 and 1812. In 1816 the British government purchased them for £35,000, which was about two-thirds of the cost of excavation and transportation. They are now in the British Museum. These marbles include fragments from the pediments, architraves, and metopes of the Parthenon. Some of them are of great beauty



and are, undoubtedly, from the hand of the master himself, while all of them were executed under his approval. They are a university in instruction and inspiration to modern students, both of painting and of sculpture.

The detailed description of the statues of Minerva and Jupiter has been given; they were remarkable as types of intellectual and spiritual beauty — expressing calmness, majesty, and sympathy. This was the impression they conveyed; this was their message to the people. When asked where he got his idea of Jupiter, Phidias replied with a quotation from Homer. If Homer created the gods it was Phidias alone who “saw their true likeness and made them visible.” Whether he represented Athene as the warrior, or the protectress in time of peace, he always expressed her predominant quality of spiritual dignity. Of the spiritual thought expressed in his Olympian Jupiter, the Reverend Frank W. Gunsaulus, of Chicago, has given a sympathetic interpretation in a poem entitled “Phidias”:—

“’Twas Homer trained my soul.

What hand is facile when the soul's untrained?  
That breath of Homer filled me with the sky,  
Gave me the vision of immortal Zeus;  
His ardent song, ensculpturing and free,  
Wrought the great image, and I placed it there.

“I molded Zeus; was sure He must be good,  
Believed if He is good He must be kind.  
Aspasia, Friend, I even thought our Zeus  
Must sometimes yearn in pity over men,  
So yearn that He would save them from their wrongs;  
And so I wrought that mercy in His face.”

Phidias found Greek art expressing chiefly physical perfection. He carried it to a high degree of spiritual beauty; being a man of royal intellect and noble soul.

#### CRESILAS (480-410 B.C.)

CRESILAS, who flourished from about 480 to 410, B.C., was a Cretan, but his association with Pericles classes him among the Attic sculptors. The character of his work, the fact that he sought for the expression of feeling, rather than for mere physical strength, places him in the Ionian school. He was the artist who made the original of those splendid busts of Pericles which are found in various museums. The face is striking and noble, and is an adequate “embodiment of the man who summed up in himself the glory and artistic activity of Athens in the fifth century.”

Another statue by Cresilas, on the Acropolis, was Diitrephes, the Athenian general, fighting to the verge of death, pierced with arrows, staggering, with feet apart, his life just going out. The base of this

statue has been found at Athens, and an inscription records that it was dedicated by the son of the general, and that Cresilas was the sculptor. A figure which in all essential respects corresponds to this statue has been found upon an Attic lecythus—a peculiar species of vase—and is supposed to be a copy of this work of Cresilas.

A work expressing nearly the same motive as the preceding, was the figure of a wounded Amazon, which was sculptured for the famous competition at Ephesus. He is said also to have made a "Doryphorus," or "Spearman."

Two bases have been found with the name of Cresilas, one for a statue of Athene, at Athens, and the other at Hermione, for a statue of Demeter of Chthona. The "Amazon" of the Capitol, in Rome, may be a copy of this.

Though none of these statues now exist, and we know of them only by tradition, they nevertheless show that this artist's achievement covered a wide range. They also illustrate the fact that his place in art was that of representing sentiment and feeling, rather than mere physical strength.

#### SCOPAS (THE FOURTH CENTURY, B.C.)

THE decline of the political power of Athens did not necessitate the immediate decline of her literature and art. Some of her best sculpture was executed in the fourth century, B.C.; or about a hundred years after the splendor of Pericles. The first great artist of this century, in point of time, was Scopas. It was an age of luxurious building, and this artist united architecture and sculpture with apparently equal facility.

Scopas was a native of Paros, an island of the Ægean Sea. His first known work was on the Temple of Athene Alea, at Tegea, to which the date 395, B.C. is given; and his last known work—though he may have done other work later—is upon the Mausoleum, at Halicarnassus, which was finished some time later than 349, B.C. Thus his artistic work covered the long period of about half a century.

He decorated both pediments of the Temple at Tegea with representations of the myths of the locality. One group represented the battle of Telephos and Achilles in the plain of Caicus, another is the hunt of the Calydonian boar, introducing figures of Atalanta, Meleager, and Theseus. Two heads from the pediment are now in the museum of Athens, and although they are greatly disfigured and battered, they are nevertheless distinguished by an unusual degree of vitality and warmth. Scopas was employed to execute one of the columns for the Temple of Diana at Ephesus. His column was said to be the most beautiful of all.

The great work of Scopas was the Tomb of Mausolus, commonly called the Mausoleum, at Halicarnassus. He was one of four architects



employed by Queen Artemis to build this tomb; the portion assigned to him being the east side. This amazing piece of work was classed as one of the seven wonders of the world. The fragments of it which still exist, many of them being in the British Museum, and the pictures of them which are everywhere common, justify this praise. Every imaginable figure, in every imaginable attitude of action, is represented with a power for which language is utterly inadequate. These include friezes in relief, sculptures in the round, and the noble figure of Mausolus.

Scopas led a long and busy life, and the statues he left were numerous. The "Apollo Citharædus" of the Vatican museum is by many critics supposed to be a copy of his work. Another of his masterpieces is the wonderful Niobe group in the Uffizi Gallery of Florence. This represents Niobe endeavoring to defend her terror-stricken children from the bolt which is launched from heaven. The mother bends over the doomed children, desiring to receive the bolt in her own body. She looks up to heaven with an expression of agonizing appeal in her face, which melts the heart of the beholder. This group is without a parallel of its kind.

Scopas's preference in sculpture is for fiery, passionate, eager, and agonized action. This places his creations at the opposite extreme from the restful, dreamy, passive work of Praxiteles. Every line of face, body, or drapery suggests excitement. The fragments that remain of his sculptures are among the most valuable treasures of art in the world. Even photographs and engravings of them have a strange power of arresting attention, and of stirring the depths of emotion.



HEAD OF THE FAUN OF PRAXITELES.

#### PRAXITELES (THE FOURTH CENTURY, B.C.)

PRAXITELES, who flourished about 350, B. C., was the most prominent sculptor of that century. In some respects he was the opposite of Scopas, whose career, though somewhat earlier, overlapped his. Scopas represented vitality, action, suffering, while Praxiteles represented health, peace, repose, and joy.

Diodorus, with true discernment, says that Praxiteles "permeated his works in marble with the *pathê* of the soul," by *pathê* meaning, not temporary emotion, but "a mood of the soul with which the whole physical form is charged"; such a mood as becomes fixed, and reveals itself to the practiced eye, in the whole form and bearing of the person.

This does not imply that the artist would neglect either the temporary or permanent expression of the face, though a numerous class of con-



noisseurs would surely overlook the countenance by centering their observation upon the figure. "The Marble Faun" of Hawthorne is pictured from the "Satyr" of Praxiteles now in the museum of the Capitol in Rome. The inexpressible grace and delicacy of lines and curves, embody perfect youthful beauty.

In 1877, the figure of Hermes, carrying the youthful Dionysius, was discovered at Olympia. Though this was one of the minor works of Praxiteles, it is of supreme value to the world of art. It represents the god leaning against the trunk of a tree, which is partly concealed by the garment that is hung over it, holding on his left arm the infant Bacchus. It is the ideal representation of Hermes, the protector of youth, embodying the sculptor's ideal of Greek youth in its normal condition — not an athlete, but simply a young man of perfect physique. It is a wonderful combination of strength with softness and delicacy.

Another statue in which Praxiteles used substantially the same pose is that of "Apollo Sauroktonus," or the "Lizard Killer." Here the youthful god leans against a tree watching a lizard which glides up the trunk. In his right hand he holds the arrow with which he is about to strike the reptile; the left hand is raised to shield him from contact with the creature.



HERMES  
PRAXITELES

The most famous statue of this sculptor was the Aphrodite of Cnidus, which many ancient writers considered the most beautiful of all statues. A fine copy of this work is in the Vatican museum. The statue is nude—at that time an innovation in Greek art—for the goddess is at the bath. In her left hand are her garments, while her right arm is bent in the act of shielding her person.

Praxiteles himself regarded the "Satyr" and the "Thespian Eros" as his two finest works. The latter he presented to Phryne, who dedicated it in her native town. Unfortunately, we have no copy of this, but we know that it was approved by the ancient world as well as by the sculptor, for it was that alone, it was said, that made Thespiae worth visiting. The god is represented in that period of youth in which love is purely ideal, and its influence is only elevating. It was some centuries later than this, that the type of Cupid as a rollicking boy was evolved.

The works here named are the most famous of all that Praxiteles did, though the known list of his sculptures runs nearly up to fifty.



He carried technique to its highest point. Grace, moderation, restraint, were traits of all of his work. He had great influence on his successors, though in their hands his ideas degenerated, for they could not carry his technique further, and they failed to grasp his nobler qualities.

#### LYSIPPUS (372-316 B.C.)

LYSIPPUS was an industrious artist and did an astonishing amount of work. It was his habit to put into a vase, or money box, one coin from every commission he received. This box was broken after his death and was found to contain not less than fifteen hundred coins. It is almost incredible that he could have finished that number of statues, and yet that is the only *datum* we have on the subject, and it is certain that his statues were very numerous. Moreover, he had many pupils upon whom his influence was so marked that he, more perhaps than any other sculptor, influenced the character of sculpture in the succeeding age.

Lysippus began life as a common artisan in bronze. He first studied painting, but later turned to sculpture. Through life he felt the influence of his teacher, whom he asked which of the painters he followed, and who replied: "Imitate nature, not another artist." His application of this epigram was original, for it was his method to make men and things as they seem to be, not as they are. He mastered the canon of Polycletus, but he did not precisely follow it. He made the head smaller and the body more slender, to increase the apparent height.

Unlike the other great artists of the fourth century, Lysippus worked exclusively in bronze. This was undoubtedly due to his early familiarity with that material. He was particularly successful in his treatment of the hair. Though Polycletus had made great advance over his predecessors in representing the lightness and grace of hair in bronze, complete success in this difficult art was reserved for Lysippus. What method he used is unknown, because there is no extant statue to show; but the testimony of his contemporaries is decisive. Bronze was his only material, whether he worked on a colossus or on a statuette.

One of the treasures of the Vatican is a copy of the "Apoxymenos," or athlete scraping his arm with the strigil. This is really the canon of Lysippus, and gives his theory of proportions as mentioned above. This was placed by Marcus Agrippa before his public baths, but Tiberius removed it to his own chamber, whereon the populace became so clamorous for its restoration that the despotic emperor yielded.

Other notable figures of this sculptor were a "Chariot of the Sun" at Rhodes; a colossal Hercules at Tarentum, this being sixty feet high and the largest statue in the world except the Colossus at Rhodes; a statue of Socrates, and one of Æsop. More important in some respects than any single work of Lysippus, is a series of figures of Alexander the Great,

beginning in childhood. The monarch was so pleased with this work that he permitted no other artist to represent him in sculpture. In the age of Augustus, the bronze figures of Lysippus were sold for their weight in gold, but all have now disappeared. His influence was widely diffused on Hellenic sculptors all over the ancient world.

## ROMAN SCULPTURE

ROMAN sculpture never reached the high degree of perfection attained in the sculpture of Greece. Between this art as practised by the Greeks and as practised by the Romans, there was a difference not only of degree but of kind. The Greeks were endowed by nature with the love of beauty. The esthetic qualities were almost lacking in the Romans. They were a self-centered, practical race with a strong utilitarian bias, and a tendency to self-glorification fatal to inspired work. The religious faculty, so strong a motive power in Greek sculpture, was almost lacking in the Roman character. Their gods were pale abstractions, taking no permanent hold upon their imaginations. They worshiped their ancestors, the glorification of the family becoming the highest duty and obligation. In consequence there was a certain mercantile and prosaic character even in the best Roman sculpture. The Romans reached the highest pitch of inspiration in the erection and adornment of the great triumphal arches of Titus and Trajan, celebrating Roman glory and supremacy in the conquests of the emperors.

The utilitarian spirit of the Romans caused them to put sculpture to a variety of uses never dreamed of by the poetical Greeks. The decoration of the temples, as well as the portrayal of the gods, was secondary. Of primary importance were the representations of the emperors, of the great generals, of the men and women of the senatorial families; the employment of sculpture for the decoration of theaters, baths, forums, basilicas, bridges, arches, and gateways.

The development of sculpture by the Romans was exceedingly slow. For several hundred years they were content with the rude images made by the Etruscans, or with valueless portrait statues from the hands of second-rate Greek artists. It was not until the age of Augustus, when Rome had been thoroughly leavened by the Greek element within her walls, that the Romans began to appreciate the best Greek sculpture, and to seek to imitate it. The Rome of the early emperors



ROMAN BUST



was a museum of the finest Greek work, collected by the conquerors rather as a symbol of their power and glory, than as a symbol of their artistic taste.



ROMAN PORTRAIT BUSTS

Portraiture in sculpture was carried by the Romans to a high degree of realism; as has been often said, Roman history might be reconstructed from the portrait busts. That of Marcia, the sister of the emperor Trajan, is especially remarkable for its strength of characterization. One of the best of the Roman works was the Altar of Peace, erected in the year 12, B.C. in honor of Augustus and of the pacification of the empire. Another form of sculpture practised by the Romans, and carried by them to the scale of a

great art, was the decoration in high relief of *sarcophagi*. The reliefs on the arches of Titus and Trajan are among the best examples of Roman relief work.

## EARLY CHRISTIAN AND BYZANTINE SCULPTURE

EARLY Christian sculpture was chiefly monumental. As a matter of course, no work of a very high order was produced. During the first three centuries of the Christian era, when the church was subject to persecutions, when death by martyrdom closed in the perspective of the Christian's life, the arts were employed by him only in secret, and for the most part to express his hope in Christ and in a life beyond the grave; sculpture was in its decadence in the pagan world, and the Christian world was not yet strong enough to revivify it.

The monuments of Christian sculpture belonging to that early period are chiefly *sarcophagi*. The largest collection of these *sarcophagi* is in the Lateran Museum, Rome. They are profusely carved with scenes from the Old and New Testaments, and with sacred symbols. One found near the tomb of the apostle in S. Paolo Fuori, in 1838, is supposed to date from the beginning of the fifth century. On it are carved representations of Adam and Eve; the turning of the water into wine; the miracle of the loaves; the raising of Lazarus; the adoration of the Wise Men; the healing of the blind man; Daniel in the lion's den; Peter's denial; the anger of Moses; and Moses striking the rock. Another bears images of the Good Shepherd; of harvest and vintage. The influence of classical myths is often evident; as in representation of Orpheus. In the Lateran

is preserved also a collection of ancient Christian inscriptions. Byzantine sculpture flourished in the sixth and seventh centuries of the Christian era. It was distinctly an expression of the Christianity of the East, under Greek as opposed to Roman influences, and was largely decorative in character. In type it was refined and delicate, with much dignity and purity of design. Next to Rome, Ravenna is the important place in Italy for the study of Byzantine art. A beautiful example of Byzantine carving and decoration is the ivory throne of St. Maximian (546-552), with bas-reliefs representing John the Baptist in the center in front; on the right and left the Four Evangelists, and the history of Joseph at the sides. The scenes are surrounded with carvings of animals and foliage. Byzantine carvings are also seen on the façade of St. Mark's, Venice.

## SCULPTURE IN ITALY

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### MEDIEVAL AND EARLY RENAISSANCE

SCULPTURE in the Middle Ages and in the Early Renaissance was chiefly used for the decoration of the churches and cathedrals. The Cathedral — that "medieval miracle in stone" — represented all that men knew of beauty, of symmetry, of poetic expression. In the sculptures of the pulpit and of the High Altar, they recorded their belief in God and His angels. In the "fiends and dragons on the gargoyled eaves" they recorded their belief in the dark powers of evil. The Greeks had represented the life of the body in innumerable statues. The Christians of the Middle Ages represented the whole drama of the spirit in their great gothic cathedrals, where every line of stone taught its lesson of heavenward aspiration, from the sweep of the arches to the soaring spires.

Painting rather than sculpture had been used in the decoration of the churches and cathedrals of Italy; sculpture being employed chiefly on movable articles of church furniture, such as pulpits and altar tabernacles. Schools of sculpture came into existence first in Milan, later in Verona, Parma, and Modena. Early in the thirteenth century a great revival of art, both in painting and sculpture, took place. The rival of sculpture had its chief origin in the school of Pisa, and in the work of Niccola Pisano.

NICCOLA PISANO (1206-80), was the first Italian sculptor to depart from the formal and lifeless models of the Middle Ages; and to introduce classical realism in the adornment of the cathedral. An example of his



early work is the "Descent from the Cross," over the door of the cathedral at Lucca. His style culminated in the pulpit of the baptistery at Pisa. This pulpit, hexagonal in shape and borne by seven columns, is ornamented with five reliefs representing the Annunciation and Nativity; the Adoration of the Magi; the Presentation in the Temple; the Crucifixion, and the Last Judgment. In the spandrels are the Prophets and Evangelists, while above the columns are the symbolic figures of the Virtues. The figure of the High Priest in the Presentation in the Temple is supposed to have been copied by Pisano from an antique vase in the Campo Santo. Another beautiful example of the work of Niccola Pisano, his son and his pupils, is the beautiful white marble pulpit in the cathedral of Siena. Octagonal in shape, it rests on nine columns, some of them upheld by lions. It is adorned with reliefs from the New Testament. Pisano succeeded best in his nude figures. The draped figures are usually heavy. His heads are powerful and individual, and thoroughly humanistic in character. He possessed no medieval mysticism, but anticipated the worldly spirit of the High Renaissance.

GIOVANNI PISANO (1250-1320), the son of Niccola, developed the gothic style of sculpture, his work showing the influence of the Rhenish school at Strasburg and the school of northern France represented by Amiens. He introduced into his work the allegorical and symbolical elements characteristic of this school. One of his most famous creations is the monument to Pope Benedict XI, in the Church of S. Domenico, Perugia. A lofty canopy rises above the recumbent figure of the Pope, borne by spiral columns adorned with mosaics. In the Church of S. Andrea, Pistoja, is a hexagonal pulpit of great variety and richness of design. It is adorned with reliefs of biblical subjects, with figures of the prophets and sibyls, the whole being borne by seven columns of red marble, a lion and lioness, a human figure, and a winged lion with two eagles. This pulpit represents the culmination of Giovanni Pisano's gothic style.

In the work of ANDREA PISANO (1273-1310), the gothic school of sculpture in Italy reached its highest development. The masterpiece of Andrea is his bronze door for the baptistery at Florence, which Ghiberti took as his model nearly a hundred years later. This door, completed by Andrea after six years of labor, is of bronze, divided in square panels of reliefs representing the life of John Baptist, and allegories of the eight cardinal virtues. The figures of these reliefs are strong and lifelike, full of charm and simple grace.

ORCAGNA (1329-68) was a many-sided genius. The art of sculpture was only an avocation with him, yet he carried it to a rare degree of perfection. His masterpiece is the shrine or high altar in the Church of Or San Michele, Florence. It is built of marble, ornamented with precious

stones, and with reliefs from sacred history. According to its inscription, this beautiful work of gothic sculpture was completed in 1359.

## RENAISSANCE SCULPTURE

THE same forces which influenced painting in the High Renaissance determined the character of sculpture. Throughout Italy, a spirit of individualism was determining the development of the arts, coupled with an intense curiosity concerning nature, and a desire to adopt naturalistic methods of work. The classical influence was also present. The study of the ancient marbles led sculptors back to the Greek traditions, but the pure Hellenic spirit was not recovered. In sculpture, as in painting, the Renaissance art was born of the union of Faust and Helen; classical beauty united with the subjectivity of the Middle Ages.

During the High Renaissance, sculpture was still chiefly employed for ecclesiastical purposes; for the exterior and interior adornment of churches; for altar-pieces, pulpits, fonts, shrines, statues of saints, church doors, choir stalls, crucifixes. The character of the work, however, underwent a change. It was more often the product of individual skill, than of the schools; and it was not always sacred in subject. Scenes from mythology were freely used, even in the churches themselves. There also arose an entire department of domestic sculpture, such as friezes, chimney-pieces, balustrades, doorways, and portrait statues. Marble and bronze were the materials most extensively used in sculpture; but terra-cotta and wood were also employed.

### LORENZO DI CIONE Ghiberti (1378-1455)

GHIBERTI, one of the greatest sculptors of the Renaissance, began his artistic career as a goldsmith under the tuition of his stepfather Bartolo. The finest works produced by him during his apprenticeship were two papal miters of gold; one for Pope Martin V. and one for Pope Eugenius IV. These miters were ornamented with precious stones and with miniature reliefs.

Ghiberti found his true vocation, however, as a sculptor. In the great competition of designs for the doors of the Baptistery at Florence, his were chosen above those of Jacopo della Quercia, Niccolo d'Arezzo, and Brunelleschi. The first door had been completed by Andrea Pisano, a hundred years before. Ghiberti, taking it for his model, executed for the second door, reliefs in twenty-eight sections, representing the life of Christ, the Apostles, and the Fathers, down to St. Augustine. The decorations at the side were the work of Ghiberti's son, Vittorio.

The figures of these reliefs are of great beauty and simplicity; the technical execution being of rare perfection. The execution of this door



occupied Ghiberti from 1403 to 1424, during which time he was assisted by Donatello and Michelozzo. In 1425 he began his work on the third door, which he completed in 1452. It is considered a marvel, worthy, as Michelangelo said of it, to be the portal of paradise. On it are represented ten scenes from biblical history, beginning with the Creation and the Expulsion from Paradise and ending with the Queen of Sheba. In these reliefs, Ghiberti overstepped the existing limitations of plastic art, and produced "a picture in bronze." His figures stand out entirely from the background. The landscapes recede according to the law of perspective, yet he has fully atoned for these transgressions of the sculptor's art by "flooding his creation with loveliness."

#### DONATELLO (1386?-1463)

THE full name of this artist is Donato di Niccolo di Betto Bardi. He was born in Florence in 1386. His father became impoverished through political affiliations. In the struggle between the rival parties of his day, the Albizzi and the Medici, he took the side of the former, which involved his ruin. Judging by the record of houses confiscated, the elder di Bardi had considerable property to lose. Donatello was taken as a child — after his father became an exile — and brought up by the powerful Martelli family. Through the Martelli he came under the notice and favor of the famous Cosmo di Medici, who during his whole lifetime tried to compensate Donatello for all his father lost through the Medici party.

Donatello was well taught. He learned the goldsmith's trade under the father of the renowned Lorenzo Ghiberti — and never through life does he seem to have entirely given up working at it. The goldsmith's trade was then a very different thing from the trade we know by that name to-day. It included artistic creations of many kinds in different metals, even statues in bronze. When he was seventeen, he went with his lifelong friend, Brunelleschi, to Rome; and the two young men supported themselves there by working at the goldsmith's trade during half the week, giving the second half to the study of ancient monuments, and to making excavations in search of lost works of art. Afterward they returned to Florence, where the greatest of Donatello's works were produced.

Donatello showed great divergence in his sculptured work, and distinct changes of method and mood. This is largely due to the fact that he came into the world at a period marked by a lull in architectural work, and just before the methods of modern sculpture came into being. Michelangelo, who was destined to change the whole art of sculpture, as hitherto known, was not yet born. During the century before Donatello's birth, the art instinct of Florence had spent itself upon great archi-

itecture. In the latter half of the fifteenth century it centered itself upon sculpture; but nearly all of the sculpture of that period went to adorn the palaces and possessions of princes and rulers, chiefly to gratify their personal vanity.

Donatello lived between these two periods and was the first to create great plastic work for the adornment of public places and buildings of the state. He did in this line what Michelangelo did on a more stupendous scale later on. Donatello may be called the most important of the early Renaissance sculptors. Along with his study of the antique, which he pursued so diligently at Rome, he made comparative studies of his immediate predecessors, and aimed to overcome the gothic limitations that hampered others in their efforts to depict the life of the period as distinct from that expressed in Greek art.

In his figures, Donatello strove for graceful effect and picturesque pose. He studied the exact relation of a work of art to its destination and uses. Thus, when he made his great figure of David in the Duomo, the judges fought against it as being too coarse and rough. Donatello refused to retouch it, asserting that it was exactly right as it was. When the statue was afterward placed in position, the judges were forced to admit that he was right and they were wrong.

This figure was followed by a Daniel, a Joshua, and the statue of an old man, "Il Zuccone," which were placed in niches on the sides of the Duomo, and the Four Evangelists placed on the façade. He was assisted in his work by his friends Nicola Lamberti and Nanni di Banco. He and his friend Brunelleschi carved the marble statues that adorned the brackets on the façade of the Duomo. About the same time (1415) he made the statues in the Campanile, of which the most famous perhaps was that of Abraham, with Isaac at his feet.

Of all of Donatello's creations, undoubtedly the one most admired by his contemporaries was the "St. George," made by order of the famous Guild of Armorers, and placed on the south side of the Church of Or San Michele, Florence. This great work was described by those who knew it in its prime as the most perfect embodiment of a "youth of high courage, nobility, and simplicity." Unfortunately it is one of the many works of Donatello either lost to us, or so misplaced that we can have no adequate idea of their proper effect when seen in their original position. Bocchi, a connoisseur, who lived in 1583, devoted a book to praises of this statue.

As Donatello's fame grew in his native city, commissions flowed in to him from all quarters. In 1421 he made the marble lion for the head of the staircase in the pope's house in Santa Maria Novella, in Florence; also some prophets' heads in a sculpture of the coronation of the Virgin. In 1426 he made the famous tomb in the Baptistery in Florence for Pope



John XXIII., who had been deposed by the Council of Constance — a noble work executed partly in marble, partly in bronze. The recumbent figure in bronze gilt lies on a very high sarcophagus, with marble statues of Faith, Hope, and Charity, standing before it. In 1424 Cosmo and Lorenzo di Medici employed him to erect in the Sacristy of San Lorenzo, a sepulchral monument to their father and mother.

Later, he went to Rome and made a tomb for the Archdeacon Giovanni Arivelli, in the Church of Ara Cœli, a statue of St. John Baptist for the Church of St. John Lateran, a bust for the Church of Santa Maria Maggiore, and a Tabernacle for the Sacrament in St. Peters. On his return to Florence, in 1433, he began his *relievo* for the singing gallery of the Duomo, a Bacchanalian dance of young angels.

Donatello, like most of the artists, had periods of strongly marked change in his work. At first he was realistic, making his figures in bas-relief look so like living people that his enemies said, "He makes even Christ look like a peasant." Next he began to grow more classic and refined in his work. The third period was marked by an attempt to express the dramatic — always a difficult and risky thing in sculpture.

Donatello, like all the great artists of early times, was versatile. Unlike the habit of our own day, the old masters did not confine themselves to a specialty; they labored in many fields, and one marvels at their industry and versatility. Donatello made drawings in architecture, some of which remain; he had much to do with the building of the dome of the Florence Cathedral in 1420. He was sent as military engineer to the siege of Lucca in 1430, and he never gave up working at his trade as a goldsmith.

Vasari, the early historian of art, says, "he threw the same love of art into every work great and small"; and many of his contemporaries tell that nothing enraged him as the knowledge of a work falling into the hands of those who could not appreciate it. He had been known to destroy his own works rather than to see this happen. Among his finest works in *relievo* are "The Nativity," "The Burial of Christ," "The Assumption of the Virgin," and "Judith and Holofernes." The "Judith" embodied a political idea, and stood for more than half a century in the palace of the Medici, emblematic of the expulsion of the tyrant duke of Athens. When the Medici were in turn driven out, it was placed in the Palazzo Vecchio, near the "Lion of the Republic," thus serving to emphasize the irony of fate.

Donatello was buried in the Church of San Lorenzo, in the tomb of his patrons, the Medici. He seems to have been greatly beloved by his contemporaries, who describe him as of genial disposition, great simplicity of character, and so generous that he kept in his studio an open box filled with money; so that any of his friends or brother artists in temporary

need could help themselves without asking and without giving a receipt for what they had taken. When Cosmo di Medici came to die he charged his son Piero to hold the same place to Donatello that he himself had filled. Piero fulfilled the charge; he gave Donatello a house and grounds outside of Florence, and the artist was delighted to find himself a householder. But after a while he came to his patron and asked to give it up. He was utterly tired of its cares, and wearied with servants who came to him to set things right, and who complained if the wind blew through a pigeon hole. He returned, and enjoyed life in the old way among his comrades, keeping house with his mother and a widowed sister. He died December 13, 1466.

Donatello excelled especially in *stiacciato* or flattened relief, a method he evolved from his own experience. It was produced by raising the subject only the smallest possible degree above the background and obtaining effects by the most delicate shades of modeling. One of the best specimens of his work in this line, the "St. Cecilia," has long been the property of Lord Elcho, of England. Another noted specimen is still in Italy, "The Infant St. John," in the Bargello.

#### LUCA DELLA ROBBIA (1399-1482)

LUCA DELLA ROBBIA was the founder of the school of glazed terracotta sculpture. His works are masterpieces of tenderness, grace, and sincere religious sentiment. "Nothing brings the real air of a Tuscan town so vividly to mind," writes Walter Pater, in his essay on Luca della Robbia, "as those pieces of pale blue and white earthenware, by which he is best known, like fragments of the milky sky itself, fallen into the cool streets, and breaking into the darkened churches. And no work is less imitable; like Tuscan wine, it loses its savor when moved from its birthplace, from the crumbling walls where it was first placed."

Della Robbia began his artistic career as a sculptor in marble. "After producing many works in marble," writes Pater, "for the Duomo and the Campanile of Florence, which place him among the foremost sculptors of that age, he became desirous to realize the spirit and manner of that sculpture in an humbler material, and to so unite its science, its exquisite and expressive system of low relief, to the homely art of pottery, as to introduce those high qualities into common things, to adorn and cultivate daily household life. Luca's new work was in plain white earthenware at first, a mere rough imitation of



MADONNA ADORING THE CHILD  
LUCA DELLA ROBBIA



the costly, laboriously-wrought marble, finished in a few hours. But on this humble path he found his way to a fresh success, to another artistic grace. The fame of the Oriental pottery, with its strange, bright colors — colors of art, colors not to be attained in the natural stone — mingled with the tradition of the old Roman art of the neighborhood. The little red, coral-like jars of Arezzo, dug up in that district from time to time, are still famous. These colors haunted Luca's fancy. 'He continued seeking something more,' his biographer says of him; 'and instead of making his figures of baked earth, simply white, he added the further invention of giving them color, to the astonishment and delight of all who beheld them.' . . . Luca loved the forms of various fruits, and wrought them into all sorts of marvelous frames and garlands, giving them their natural colors, only subdued a little, a little paler than nature. But in his nobler terra-cotta work he never introduced color into the flesh, keeping mostly to blue and white, the colors of the Virgin Mary."

These delicate white figures in relief against a ground of purest blue are Luca's peculiar creation. His works adorn many of the buildings and walls of Florence, his native city. One of these of great beauty, is the representation of the Four Virtues, on the ceiling above the tomb of the Cardinal Portogallo, in San Miniato, Florence.

ANDREA DELLA ROBBIA (1437-1528), a nephew of Luca, continued the works of his uncle. At the monastery church of Osservanza, near Siena, is a fine "Coronation of the Virgin" by this master. Other significant works of his are the Madonna, with St. Stephen and St. Lawrence, over the principal entrance of the cathedral at Prato, and the well-known beautiful images of swaddled infants which he made for the portico of the Foundling Hospital in Florence.

#### OTHER EARLY SCULPTORS

ONE of the chief works of DESIDERIO DA SETTIGNANO (1428-64), a sculptor of grace and elegance, is the monument to Carlo Marsuppini, Secretary of State in Florence, who died in 1450, and was buried in Santa Croce. His tomb is distinguished for its wealth of ornament. In the Church of San Lorenzo, in the same city, is a marble tabernacle of great beauty, by Desiderio. His portrait busts are notable for truth of characterization, and for refinement and nobility of treatment.

ANTONIO ROSSELLINO's works (1427-78) are characterized by charm rather than strength. A sculptor of great delicacy and loveliness, he embodies the poetical forces of the Renaissance. A noted work of his is the marble statue of St. Sebastian in the collegiate Church of Empoli. It is in a rich wooden frame adorned with two angels by Botticini, and with two kneeling angels by Rossellino. Another work of peculiar charm and

beauty is the tomb of Cardinal Portogallo, in the Church of San Miniato, on the hills above Florence. "The young Cardinal Jacopo di Portogallo dies on a visit to Florence," writes Pater in his essay on "The Poetry of Michelangelo." "Antonio Rossellino carves his tomb in the Church of San Miniato, with care for the shapely hands and feet and sacred attire, and the tomb of the youthful and princely prelate becomes the strangest and most beautiful thing in that strange and beautiful place." The Cardinal, a full-length figure, lies upon his tomb in an attitude of perfect peace. Upon the high-bred face is an unforgettable look of rest, luminous as if with some dream of God.

MINO DA FIESOLE (1431-84) has been called the Raphael of sculpture. His finest work is the monument to Bishop Salutati in the Cathedral of Fiesole, consisting of a sarcophagus and a portrait bust of the bishop. Mino made many visits to Rome, but remained uninfluenced by the classical traditions of the Roman School. His work was in the spirit of Desiderio and Donatello.

BENEDETTO DA MAJANO (1442-97) was not a sculptor of great originality, but his work is graceful, refined, and thoroughly in the spirit of the Renaissance. One of his best productions is the pulpit in Santa Croce, Florence, which has been described as "the most beautiful pulpit in Italy." Santa Croce being a Franciscan church, the five reliefs on this pulpit represent scenes from the life of St. Francis. Below are statuettes of Faith, Hope, Charity, Fortitude, and Justice. In the Misericordia in Florence are statues of the Virgin and of St. Sebastian, by Benedetto.

MATTEO CIVITALI (1435-1501) was born at Lucca but the character of his work places him among Florentine sculptors. In the Cathedral of Lucca are a fine pulpit by this master, and the beautiful marble monument of Pietro a Noceto, secretary of Pope Nicholas V. Many of Civitali's finest works are in the churches of Genoa.

ANTONIO POLLAJUOLO (1429-98) was a worker in bronze. His most famous production is the monument of Pope Sixtus IV., in St. Peter's. It consists of a recumbent figure of the Pope, on a couch carved with reliefs of the seven Virtues, and of the ten Liberal Arts. He also executed the tomb of Innocent III.

ANDREA DEL VERROCCHIO (1435-88) stands at the head of the sculptors in bronze of the fifteenth century. He was apprenticed to Giuliano Verrocchio, and came under the influence of Donatello and Desiderio; but he had too much strength to remain a mere imitator. A



STATUE OF BARTOLOMMEO COLLEONI  
VERROCCHIO



good example of his work is the group "Christ and St. Thomas," on the exterior of Or San Michele, "strikingly truthful in action and expression, though somewhat overladen in drapery." Verrocchio's masterpiece is the equestrian statue of Bartolommeo Colleoni in Venice. In this noble work, rider and horse are in perfect unity. The expression of Colleoni is commanding and martial.

JACOPO DELLA QUERCIA (1371-1438) was a Sienese sculptor. His work is divided into three periods of artistic development—Gothic, classical, and dramatic. One of his earliest productions was the carving on a fountain in Siena. Of this fountain, erected in 1343, a modern reproduction exists, but della Quercia's bas-reliefs are preserved in the opera "del Duomo." They represent the Christian virtues, the creation of Adam, and the expulsion from Eden. To della Quercia's classical period belongs the tomb of Ilaria del Caretto, in the Cathedral of Lucca. The head of Ilaria is of surpassing nobility and beauty. Della Quercia's third manner, in which a dramatic quality is present, is represented by the sculptures over the principal entrance of S. Petronio in Bologna.

ANDREA SANSAVINO (1460-1529?) was a Florentine sculptor who had considerable influence upon his contemporaries, although his genius was not of the first order. Specimens of his early work may be seen in the Church of S. Chiara, in Monte Sansavino, his birthplace. Over one of the doors of the Baptistery in Florence is a group by him representing the Baptism of Christ. Much of his work is represented by monumental tombs, rich in decorative detail.

THE work of PIETRO LOMBARDO, a Venetian (—?-1575), was distinguished by great charm and delicacy. Sculptures by this master may be seen in the choir of the Church of S. Maria dei Miracoli, Venice. His son, Tullio Lombardo, copied the letter, but not the spirit, of his style. Examples of his work are in the chapel of S. Antonio at Padua. Another son, Antonio Lombardo, was also a sculptor, but totally lacking in creative power. Alessandro Leopardi, who died in 1522, executed the base for the Colleoni Statue in Venice; a pedestal worthy, by reason of its beauty, of the consummate piece of sculpture which it bears. He also executed the sculptured work for the tomb of the Doge A. Vendramin, and the bronze flagstaffs in the Piazza S. Marco.

JACOPO SANSAVINO (1487-1570), while not a sculptor of the highest genius, exercised a wide influence upon his contemporaries. One of his best works is the Bacchus holding above his head a bowl of wine, in the Museo Nazionale, Florence. In 1540, Sansovino erected the Loggetta, or vestibule, on the east side of the campanile in the Piazza San Marco, Venice. He adorned the coping with bronze statues of Peace, Mercury, Pallas, and Apollo; these works were of classical beauty and

dignity. The chapel of S. Antonio at Padua is decorated with marble reliefs by this master.

## MICHELANGELO

*By ANNA McCLURE SHOLL*

MICHELANGELO desired from his contemporaries recognition as a sculptor rather than a painter. He undertook reluctantly his works of painting, regarding them always as avocations; but to his works of sculpture he brought the full enthusiasm of his genius. His foster-mother being the wife of a stonecutter, he was wont to say that he had drawn in the love of chisels and mallets with his nurse's milk.

His work as a sculptor was divided between two enormous undertakings, the preparation of the mausoleum for Julius II. and the building of the Sacristy of San Lorenzo. The history of these monuments is in great part the history of Michelangelo's life. For over forty years the scheme for the mausoleum of Julius occupied his hopes and his plans. But the magnitude of the design, combined with the many interruptions and disappointments which disturbed his career, led to the final failure of the undertaking. Of the forty statues designed for this tomb, only three were executed—the "Moses," and the "Bound Captives" of the Louvre.

"The 'Moses,'" writes Eugene Guillaume, "would alone have sufficed to make its sculptor forever glorious. It sums up and gives the measure of his art. Moses has the grandiose aspect of the prophets in the Sistine Chapel; like them he is seated on a throne-like marble chair. His attitude expresses a majestic calm and breathes the authority of him who has talked alone with God within the cloud of Sinai."

The "Bound Captives" are two nude figures of young men. One of these figures is of surpassing beauty. It represents a bound prisoner in standing position, but asleep, as if worn out with futile efforts to escape. The head is thrown back, with one arm raised above it, while the other rests upon the breast. The figure is too exaggerated in its great strength to be Greek, while in the dreaming face is a melancholy passion which is wholly romantic and modern. The languid grace of this statue has never been surpassed.

From his early boyhood, Michelangelo had had relations with the house of the Medici. Lorenzo had been among the first to recognize his genius. Leo X. and Clement VII., both of the Medici, had assigned him important commissions. Under the direction of the latter he was



"MOSES"  
MICHELANGELO



employed for fourteen years upon the sacristy of San Lorenzo, built for the eternal glorification of the Medici family. It was to have contained monuments to all of the prominent members of the family, Michelangelo being commissioned to design these monuments.

He completed only two of them; one to Lorenzo the younger, the other to Guiliano. In the chill and solemn marble sacristy these tombs are placed opposite each other. Each is a sarcophagus bearing two allegorical figures. In a niche above each is a colossal seated figure; one being of Guiliano, the other of Lorenzo de Medici. The head of Lorenzo is bowed as if in profound thought. The face beneath the Roman visor is dark and mysterious with its inner vision. The allegorical figures upon the tombs, called arbitrarily "Day" and "Night," "Dawn" and "Twilight," are baffling in their strange and sorrowful beauty. Many intentions of Michelangelo have been read into them. This, at least, is sure; they utter the cry of a soul tormented by the complex pains of life, by the whole mystery of existence. Dawn, a young Virgin waking from her sleep, has nothing about her of the joy and freshness of early morning; but opens her eyes to the day in weary pain, as if the thought of the long hours to come was intolerable. Night, the manifold mother, is in a sleep only to be known from death by the dreams with which her face is charged.

William Story, interpreting these monuments, writes: "What Michelangelo meant to embody in these statues can only be guessed, but certainly it was no trivial thought. . . . They are not the expressions of the natural day of the world, of the glory of the sunrise, the tenderness of the twilight, the broad gladness of the day, or the calm repose of night; but they are seasons and epochs of the spirit of man — its doubts and fears, its sorrows and longings and unrealized hopes. The sad condition of his country oppressed him. Its shame overwhelmed him. His heart was with Savonarola, to whose excited preaching he had listened, and his mind was inflamed by the hope of a spiritual regeneration of Italy and of the world. The gloom of Dante enshrouded him, and terrible shapes of the *Inferno* had made deeper impression upon his spirit than all the sublime glories of the '*Paradiso*.' His colossal spirit stood fronting the agitated storms of passions which then shook his country like a rugged cliff that braves the tempest-whipped sea."

This at least would seem to be implied in the lines he wrote under his statue of "Night," in response to the quatrain written there by Giovan Batista Strozzi. These are the lines of Strozzi:—

"Night, which in peaceful attitude you see  
Here sleeping, from this stone an angel wrought,  
Sleeping it lives. If you believe it not,  
Awaken it, and it will speak to thee."

And this was Michelangelo's response:—

“Grateful is sleep—and more, of stone to be.  
So long as crime and shame here hold their state,  
Who cannot see or feel is fortunate  
Therefore speak low, and do not waken me.”

Of Michelangelo's other sculptures, the colossal “David,” now in the Academy at Florence, is notable. It might serve as an image of strength. The tenderness beneath the strength, is expressed in the Madonnas of Michelangelo. A beautiful example is the one in the Cathedral of Bruges.

#### BENVENUTO CELLINI (1500–1571)

IF CELLINI were not classed among the artists, he would still be famous in literature. His “Memoirs” rank with the best autobiographies in all languages and in all time. Walpole declared that the book was more amusing than a work of fiction. While its pages remind the modern reader of the fascinating tales of Dumas and Balzac, it nevertheless has a permanent educational value in that it illustrates perfectly the spirit of the Italian Renaissance.

Benvenuto Cellini was born in Florence, on All Saints' Day, 1500, and died in that city February 25, 1571. He was of the generation that followed the splendor of Lorenzo the Magnificent, during which time the influences of Giotto and Raphael were still potent. For nineteen years he was contemporary with Leonardo da Vinci, and for a long period was the friend of Michelangelo. He was born, reared, and lived in the atmosphere of art. His father, Giovanni, was a maker of flutes and a performer on that instrument. It was his plan that his son should be a musician, and he was confident that the boy was destined to become “the greatest musician of the universe.” The son did not take kindly to this plan, however, and determined to be a goldsmith. For several years the subject of the boy's career was the source of continual vexation in the household. It was one instance of many in which a father, with the best of intentions, endeavored to control one who was born a genius and was therefore uncontrollable. The matter was finally settled by a compromise, and at fifteen years of age, Benvenuto was apprenticed to a goldsmith, Marcone by name.

The period of his apprenticeship was full of changes. He visited the cities of Pisa, Bologna, and Rome, returning several times to Florence. But wherever he worked he displayed great skill, and the beauty of his work not only excited unfailing admiration, but often provoked the jealousy of his fellow-apprentices, so that he never lacked for enemies. But this was inevitable. In Rome at that day there was much demand for goldsmith's work of the best quality, and it was not long before



Cellini numbered among his patrons bishops, cardinals, and the Pope himself. When he reached this point his fame and fortune were secure.

In his personal character he presented a strange combination of good and evil. The age in which he flourished was the climax of the luxury and immorality of Italian civilization, and he was fairly representative of both these qualities. He embodied nearly all of the vices of an era noted for wickedness. He was also arrogant, conceited, and passionate. On the other hand, he was courageous, truthful, and generous to a fault. A bountiful share of his first earnings went to his father, and throughout his life he contributed freely, not only to all who had any claim upon his beneficence, but also to many persons who had not the shadow of a claim. In spite of these manly traits, his passionate nature involved him in quarrels which would have been monotonous from their frequency had they been less exciting in character.

The first illustration of Cellini's hairbreadth escapes occurred when he was three years old. He caught a scorpion by the body, and in great glee ran to show his "pretty crab" to his grandfather. The horrified old man tried to take the poisonous creature from the child's grasp, but the youngster only clasped the reptile more tightly, while it writhed and lashed with its venomous tail. The father came upon the scene, and still the child refused to part with his deadly treasure. Finally, the father secured a pair of scissors, coaxed the child to him, cut off the head and tail of the scorpion, and so rescued the little fellow. That was the first of many dangers through which Benvenuto, who seemed to have a charmed life, passed unscathed. It is wonderful that he, whose life was hundreds of times in imminent peril, should have escaped all of these dangers and finally have died a peaceful and natural death.

He was continually traveling, and the interesting fact about this is that his travels were usually hastened by the officers of the law who were on his track. His quarrels were frequent and deadly. Once in a brawl, his passion was like that of a maniac. With sword or dagger he would attack with equal audacity an individual or a mob. In Paris, wishing to display his skill with the sword, and at the same time, to avoid the penalty of murder, he neatly carved the legs and arms of his two antagonists and then set them free. Time and again he fled precipitately from Florence, and so, too, from Rome; but on account of the surpassing beauty of his work he was always eagerly welcomed back, after a brief absence, to both cities.

Cellini was a rapid worker, and his patrons were so numerous that it is not a simple matter to name even those in high station; a few of the most eminent, however, are here mentioned in order to give definite and concrete illustrations of his life. He had not been long in Rome when he

came under the notice of Pope Clement VII., by whom he was appointed to the double service of engraver to the mint and musician in the papal choir. When the wars of those days brought the French army to attack Rome, Cellini served in the army and got a taste of military life that proved so much to his satisfaction that he decided to give up art for war. This impulse happily was checked, and he continued to devote his talents to the finer work of engraving and modeling. But he did not lose the opportunity for self-glorification, for he claimed to have slain both the Constable of France and the Prince of Orange. Possibly he did; there is no evidence that he did not. His friendship with the Pope was not without interruption, for there was no lack of enemies, both in high life and in low life, who, actuated chiefly by jealousy, were unwearied in their efforts to get him into trouble. One of these enemies was a certain Pompeo, of Milan, who made malignant use of his influence with the Pope. After the death and burial of the Pope, Cellini chanced to meet his detractor in the streets of Rome and promptly slew him.

Clement VII. was succeeded by Paul III., for whom Cellini worked for many years, though with frequent interruptions. The artist's quarrelsome disposition got him into frequent difficulties, in which the Pope generally stood by him. Once when he pardoned Cellini out of prison some one remonstrated with him for doing so. He justified himself with the remark that "men like Cellini, unique in their profession, are not bound by laws." Indeed, this remark seemed to express precisely Cellini's thought of himself, for when his wrath was roused he scrupled at no law nor paused at any danger. The Pope later subjected him to long and severe confinement in the prison of the castle St. Angelo. Why this incarceration should have been continued for so long a period does not appear, but it may be safely conjectured that Cellini's indiscreet bitterness of speech was a reason for prolonging his imprisonment.

Another renowned patron was Francis I. of France, in whose service also he had a checkered experience. When Cellini first went to Paris, illness quickly drove him back to his native land. Upon his second arrival in Paris, there was a dispute over the amount of his salary and he, being dissatisfied, promptly set out on a pilgrimage to Jerusalem. He was apprehended and brought back to Paris, and from that time his relations with the king were of the most cordial and satisfactory nature. Other persons gave him much annoyance, but the king always stood by him and gave free play to his genius. This Parisian life greatly benefited him artistically, if not morally. His residence in France was finally brought to a close by the pique of Madame d'Etampes, whom he offended by rejecting her design for a statue. She pursued him with unrelenting hostility, until he decided to leave



Paris and return to Florence, there "to pass a melancholy life." He did return to Florence but not to a melancholy life. Not only the magnates of the city but no less the populace gave him a welcome that was entirely worthy of his great abilities.

Cellini served both the Medician dukes, Alessandro and Cosmo, but his latest and best work was done under the patronage of the latter. One of the commissions which Cellini executed for the Grand Duke, Cosmo de Medici, was the bronze group of Perseus. This is one of the greatest of his works, a fact especially interesting since most of his experience had been in the precious metals, and it was only at an advanced age that he turned to statuary. The group is still seen in the Piazza del Gran Duca in Florence, and no one can look upon it to-day, or even upon a photograph of it, without being struck by its singular beauty and power. When the statue was first unveiled it was received with unbounded enthusiasm, not only by the connoisseurs but by the populace. This is clearly intelligible. The delicately-molded demigod stands in an attitude of perfect grace, combined with a reserve of strength, his foot upon the writhing form of the Gorgon, while in his hand he holds the severed head of the Medusa. It is fortunate that the statue is located so as to be entirely open to the public. For three and a half centuries it has stood there, and for many more centuries it will stand there, commanding the enthusiastic admiration of countless multitudes.

The works of Cellini consisted largely of shields, salvers, cups, clasps, sword and dagger handles, medals, and coins. In all the processes of such work, in chasing, engraving, enameling, in the use of ingenious designs, and in the setting of precious stones, he was unequaled. His known works are chiefly to be found in the collections in Florence, Vienna, Paris, Munich, and Saxe-Coburg-Gotha. The best of his large works are the "Perseus," and the "Christ," in the Pitti Gallery. The most admired of his smaller works are a golden salt cellar at Vienna, a magnificent embossed shield at Windsor Castle, the crucifix in the Escorial near Madrid, — which he, himself, considered his masterpiece, — and the medallions of Clement VII. and Alessandro de Medici.

He died February 25, 1571, in the seventy-first year of his age, and was buried with great pomp in the Church of the Annunziata.

## ECCLESIASTICAL SCULPTURE IN FRANCE DURING THE MEDIEVAL AND RENAISSANCE PERIOD

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THE history of ecclesiastical sculpture in France is a very wide subject. The monuments of this art are innumerable, and especially abound to the north of the Loire. Yet when we reach the south of France, at Le Puy and Arles we find stone carving of the early Byzantine period; farther west, at Albi, we come upon a church which is decorated with the full splendor of Renaissance variety and skill.

Almost every period of church sculpture is illustrated in France. European sculpture, as represented by the productions of Greco-Roman artists, sank into decadence in proportion to the rise of Christianity. Art tells the story of a people's religious belief and social condition more clearly than does any other product of their intellectual activity. When the pagan myths lost their hold on the minds of dwellers in the Mediterranean cities, this had a distinct effect upon the character of art. For pagan art owed its importance to its power as an expression of the conventions of pagan religion, whether these conventions pertained to the existence of Faunus as a woodland deity, or to the deification of an emperor. It is not therefore remarkable that pagan art should have sunk to the lowest ebb of degradation, just at the moment when Constantine decreed that the empire would stand for the Church. It is evident that at that moment Christian art had not yet determined either its starting point or its direction; much less had it formed its style.

We must date the beginning of Christian sculpture, properly so called, from the sixth century, when Justinian caused the capitals of his new Basilica to be carved in a style which forever separated Christian from pagan sculpture, and which started Christian art on a career toward perfection, whose highest point was reached in the façades of Amiens, Chartres, and Rheims.

Early sculpture in France was distinctly Byzantine in character, but, before we consider what this character was, we must first of all understand, that Christian sculpture was intended solely for the decoration of a church. There are two ways in which we may regard a statue. We may first of all look upon it as something that is beautiful in itself, and that may be set up as an object of admiration in any place whatever; something which may be gazed at from all sides and which is to be examined solely for itself.

Now religious sculpture in France was regarded, from the beginning, as merely a part of the building to which it was attached. It was a species of structural decoration, and the main purpose of the artist was to



make it harmonize with the lines of a sacred building to whose sublime magnificence it was to remain wholly subordinate. We see how this idea is carried out in one of the earliest and yet one of the most beautiful examples of early ecclesiastical sculpture, that is in the portal of the Church of St. Trophimus, the original Cathedral at Arles. This portal belongs to the eleventh and twelfth centuries. The main feature in the front of it is the vertical pillars supporting a frieze upon which is an arch. Within the tympanum of this arch is a figure of Christ in glory, around which are grouped the four emblems of the Evangelists. Beneath the arch the twelve Apostles are seated; to their right are the elect gathered in Abraham's bosom. On the left are the rejected ones led by a demon, to the flames of hell. This frieze has the effect, from a distance, of nothing more than a band of decorated fretwork, emphasizing one of the main horizontal lines of the porch. The capital of the central pillar, or trumeau, which separates the entrance into two parts, is formed by a figure of St. Michael bearing his lance. On each side of this portal are ranged, between Byzantine pillars, figures of the twelve Apostles, as if they were merely architectural details or caryatides. The carving is Byzantine, and might have been imitated from an ivory diptych brought from Antioch or Constantinople. The hair descends in regular waves over the forehead; the drapery is Syrian in its rigidity; the pose of the figures is hieratic, and the expression of the faces monotonous in its reserved tranquillity. The whole of this composition points to the time when Christian artists refrained from representing the human form with freedom and unreserve, and the main charm of this beautiful portal consists in the proportion and disposition of its parts, in the light and shadow of its more or less projecting surfaces; and these things render it a perfect expression of that principle of church sculpture by which it was made nothing more than an accessory to the main lines of the building. In this description we have used the word *hieratic*, the meaning of which must be understood for a clear appreciation of religious sculpture in France. People who are amazed at a monstrosity such as the many-breasted Diana at Ephesus, and the many-headed, many-limbed Deity of a Hindoo Temple, when compared with the Greek statue of the Olympian Zeus, or the Ludovisi Juno, simply misapprehend the ideals of art as they exist in the Oriental and the western mind. The Oriental artist, the sculptor of India and Asia Minor, had no other aim than to repeat over and over again a type or figure which should present some consecrated symbol of immemorial ages. The Greek sculptor aimed at beauty, as it could be developed in the limbs and lineaments of the human form. Oriental art was hieratic, dedicated to the representation in stone of a mere religious emblem. Greek art was nothing more than the deification of the beautiful.

Throughout the history of Christian sculpture in France, we see these two principles striving for the mastery, and the mastery was at last gained by the triumph of the naturalistically beautiful, a triumph which brought down the reprobation of St. Bernard, who, when he saw the hieratic, the symbolic type almost crowded out of sight by the presence of human beauty, grace, and artistic perfection, lamented over what he considered to be the extinction of paganism of the first Christian ideal. The doorway at Arles is purely architectural, hieratic, conventional, and religious. The spirit of Syrian Christianity has ruled the sculptor's hand in every line of this sacred composition.

The principle that the sculpture in a French building was an essential part of the structure, was paramount in producing an effect of harmony in detail, which is one of the most striking features in a gothic church. A church in France is not a museum containing detached, isolated art objects, but a homogeneous monument. Hence it is impossible in treating of French sculpture to think of the foliations of a capital as anything essentially different from the figure of a saint; both are equally part and parcel of the building. The capitals in the aisles and sanctuary of a French cathedral always seem to be exuberant manifestations of organic life. The straight shaft or pillar mounts to the roof, but at different points in its ascent it buds and burgeons, as if to suggest that the building is alive, that those shafts are active in their resistance to the weight of the over-arching canopy, and, as the Saint at the portal stands for the spiritual life of the invisible church, so those capitals and corbels indicate by their very foliage, which recalls the leafage of a forest, that the material and visible building is a living work of human handicraft, dependent for its stability on the natural law of gravitation, and not an artificial construction of steel girders and plaster.

In examining the carvings of a gothic church in France, we find in the most archaic capital, even in that which recalls most plainly the Byzantine carvings of Santa Sophia, a most careful attention to *chiaroscuro*, *i. e.*, to the play of light and shade. I may illustrate what I mean by referring to a piece of lace, the threads of which are so arranged, that they represent no organic form of nature, but their reticulations are merely calculated to produce a harmonious combination of white threads and dark openings. The secret of good lace lies in the harmony and proportion of this black and white; and so it is in the rudest of church carvings. The chisel or the ax cuts deep hollows and leaves prominent ridges. The facets are ordered like the threads or dots in a piece of fine lace, and the hollows are cut deep so as to form an efficient contrast. It was only in the decadence of Spanish art that the opposite system was adopted, and the projections were shallow and rounded, like the bosses made by the blunt chisel of a silversmith.



This silversmith work, which critics denominate *plateresco*, is the very abomination of stone-carving, in that it belies the material, and produces in stone what was originally an effect of hammered metal. In New York we have a good example of this plateresque work in the Washington Arch. It is difficult to think that this design was ever made without an inspiration received from the baptistery doorway in Murcia Cathedral. Although unsuitable for a cathedral which professes to be gothic, one cannot say how appropriate the plateresque style is for a triumphal arch, except that there is no trace of it in the Roman monuments, whose proportions are reproduced in the main lines of the New York structure.

As the carvings of the capitals and moldings in the Byzantine, Romanesque, and early gothic, styles are intended less to reproduce nature than to give an effect inarticulate, so to speak, but nevertheless beautiful in the way we have described, so the early French figure-sculpture emphasized the symbolic meaning of the emblems which were accessory to it, and was less calculated to impress the beholder by its natural beauty. So long as the keys in the hands of a statue made it evident that St. Peter was there represented; so long as each apostle could be identified by the instrument of his martyrdom, which he bore so long as the *vesica piscis* surrounding the form of a seated figure plainly showed that Christ was intended, the sculptor paid little attention to either beauty of expression, dramatic attitude, or graceful arrangement of drapery. The nimbus was more emphasized in drawing the head of a saint than the expression of his features. It almost seemed as if it were the intention of the artist to banish all expression from the faces.

In many of the human figures, even in Chartres Cathedral, the form is attenuated, the drapery falls in close, clinging, rigid, vertical folds, so that one might think that it was either a human being growing out of a column, or a column like the block of Pygmalion, suddenly endowed with life. These expressionless, stiff, yet serene and stately, figures which crowd the niches at the entrance to the great church, seem intended above all things to give the idea of rest and tranquillity. Hence the expression "hieratic repose," which is sometimes used of them. This hieratic repose disturbs no line of the building, and makes no break in the evenness and calm of the artistic work with which the fretted façade is covered.

The vivacity of the French mind in art tends in modern sculpture toward levity and even pruriency. In ancient French sculpture it flowered out, first of all, into dramatic expression. The dramatic element was earliest manifested by the delight of French church builders in the scene of the Last Judgment, which we find carved in varying styles of sculpture, in such great cathedrals as those at Chartres, Amiens, Rheims, Bordeaux, and Paris. The oldest example of this char-

acter is to be found at Autun, where the Cathedral was built before the middle of the twelfth century. This "Last Judgment" of Autun is one of the most complete, as it is the most ancient, to be found in France. It is carved in the tympanum of the great central arch of the western doorway. Christ is represented as seated in judgment; beside him there are two angels who are weighing in their scales the souls of the newly risen. At the right of the Saviour, on the lintel of the doorway, are the souls of the elect. Their eyes are lifted up to Christ, while an angel of gigantic stature is raising them one by one and introducing them through a window into a palace which represents the Rest of Paradise. Those who have been condemned to hell fire are on the left hand of Christ in the carvings of the lintel; an angel stands with drawn sword, as the Cherubim stood at the gate of Eden, between the wicked and the good. Very striking is the manner in which the damned are made to appear naked. They bury their faces in their hands as if in tearful despair. The relentless directness, force, and literalness of the whole treatment has in it something almost of savagery.

The most beautiful of these Last Judgments in stone is that in the central tympanum of the western portal of Notre Dame, at Paris. The great feature of the work is the vivid portrayal of the bustle and excitement which attends the Resurrection of the Dead. At the north and south ends of the lintel is an angel blowing a trumpet, and between these two figures, people of all sorts and conditions are rising and scrambling out of their tombs. They are each habited according to their rank and profession. A pope, a king, soldiers, women, and a negro, may be recognized among them. A demon is weighing souls; the elect, youthful and smiling, stand at Christ's right hand, gazing up at him. They are crowned and wear trailing garments. The lost, wearing every possible costume that may indicate their condition, are driven in chains to perdition by a demon. The expression of their faces is marvelous. Despair, horror, and hopeless wrath are stamped on every feature.

Not only in dramatic action did sculpture show itself in France during the twelfth and thirteenth centuries in advance of the hieratic formality of the early Byzantine types. There were at this time as many as five different schools of French ecclesiastical sculpture, the most advanced being that of the Clunians, *i. e.*, the school which flourished under the patronage of the great monastic house of Cluny, and which was almost the first to venture to portray nature and to give expression to human sentiment in religious art. St. Bernard, whose character was one of the most powerful religious and devotional influences of the twelfth century, raised his voice against this tendency toward realism, which he feared might lead to the degradation of Christian art. But neither preacher nor



prophet can check the development of artistic genius in the Gallic people. The delicacy, refinement, and sentimental expressiveness of sculpture went on increasing, and its final perfection was reached in "Le Bon Dieu d'Amiens," and the "Virgin of Chartres."

In "Le Bon Dieu d'Amiens," a figure of Christ which stands niched on the trumeau or central pillar in the doorway of the cathedral, Christian sculpture reached its high-water mark in France. Refinement, yet breadth of execution, are combined with powerful naturalism; the colossal figure seems to live in the uplifted, beaming face, and in the hand raised in blessing. It is Christ welcoming the people to his sanctuary. So masterly is the work that it may be called Greek in its purity of line, its ease and proportion, and only French in sentiment and expression, in animated gesture, and vivid feeling. This style of sculpture spread all over France, and flourished for centuries up to the Decorated period of gothic architecture, when the human figure was almost abandoned as a feature of external decoration.

Another direction of French ecclesiastical sculpture was toward what is called the grotesque. By grotesque is meant the blending of the terrible and ludicrous. This phase of art is unknown in Greek sculpture, where the terrible, as in the head of Medusa, is not unfrequently suggested, while the ludicrous is inadmissible. The grotesque originated in Christian art and literature, perhaps because the Christian's hope was considered powerful enough to make the Christian despise and laugh even at death and hell. Hence the comic features in the medieval "Dance of Death," and in the carvings on the outside of such great churches as Notre Dame at Paris.

The grotesques of Notre Dame are the most remarkable in France. Dog-faced demons, sirens with hideous leer, horned monsters with forehead and beard of a goat, peep and grin over every ledge and parapet. All of the upper works and galleries of the towers and roofs are peopled with nightmare shapes, and amid them an angel stands with his finger on his lips, as if enforcing silence on these scowling, threatening, ever watching shapes of evil. But while these forms are clinging to the outside, they are not permitted inside the building, by which arrangement the medieval artist would intimate that the Church of God was ever surrounded by foes, but was kept from evil.

## SPANISH SCULPTURE

JUAN MARTINEZ MONTAÑES (— ?-1614)

IN SPAIN, art was controlled during the gothic period by architects and sculptors from France. The Flemish style predominated in the fifteenth century. The next period was one of monumental sculpture by artists of the Italian school. This led into the seventeenth century, the period of Montañes.

Montañes was born at Alcalá la Real, at an unknown date. He was one of the best of Spanish sculptors. He spent his life mostly in Seville, where his work was done. He excelled in the representation of cherubs and children, and he usually colored his statues. His best works are the Madonna and saints, done in relief, on the altar of the University Church of Seville. In the Museum of Seville there is a figure of St. Dominic scourging himself. There is also a "Crucifixion," of which it has been said that if it were of Carrara marble it would rival the crucifix of Benvenuto Cellini. Montañes died in Seville in 1614.

ALONSO CANO (1601-1667)

THIS versatile artist was called the Michelangelo of Spain, in allusion to his eminence in the arts of architecture, sculpture, and painting. He was born in Granada in 1601, and studied architecture with his father, who was eminent in that profession. He studied painting under several eminent masters, and learned sculpture from Montañes. He became more proficient in these arts than any other Spaniard who had not studied in Italy, for Italy was the center of the artistic influence of that day.

Cano was personally noted for his ungovernable temper. Once when haggling with a patron over the price of a sculptured saint, he grew angry and dashed the image to pieces—an act which at that time and in that country was a capital offense. His wife was murdered in her bed and he was accused of the deed and put to the rack for it, but it is more likely that the murder was committed by a servant. In this torture the victim's right arm was spared as being *excellens in arte*. In early life he fought a duel and was compelled to flee the city.

Late in life Cano became extremely charitable. He gave away his money as soon as it was received. When he had no money at hand, he was accustomed to go into a shop, beg for a pen, ink, and paper, and make a sketch of a head or an architectural fancy. This he would give in lieu of money and instruct the recipient where and how to sell it.



After the artist's death, many of these sketches were gathered and they formed an interesting collection.

Cano had a hostility to Jews that was violent to the verge of insanity. On his deathbed he refused to receive the sacrament from the priest because the latter had communicated with a Jew. For his spiritual comfort, his attendants gave him a sculptured crucifix, but he refused it on account of its bad workmanship, exclaiming, "Vex me not with this thing, but give me a simple cross that I may adore it, both as it is in itself, and as I can figure it in my mind." His request was granted, and his biographer declares that he died "in a manner highly exemplary and edifying to those about him."

Cano was an industrious painter, because paintings were then chiefly in demand, but he apparently loved sculpture more. When weary with painting he would rest and refresh himself by the use of his chisel. His figures were striking and he added to the effect by the high coloring which he gave them. One of his best works is a statuette of the Virgin Mary, which is in the Cathedral of Granada. There is also, in the church at Nebriga, a fine group representing the Madonna and Child, which has been greatly admired. Two colossal statues representing St. Peter and St. Paul are also worthy of mention.

The king of Spain, Philip IV., appointed Cano to a canonry, but his exhibition of temper caused him to be deprived of this and he was reinstated only upon personal application to the king. He died in Granada, in 1667, and left no successor in the department of sculpture.

## GERMAN SCULPTURE—INTRODUCTION

THE Germans in the north of Europe did not learn to practise the art of sculpture as readily as did the Greeks and Italians of the south.

This was partly the result of the rigorous climate; partly of the character of the Teutonic genius which found its most congenial expression in painting. The difficulty of obtaining marble, moreover, delayed the growth of the plastic art. When the Germans did enter the domain of art, their work was not imitative but original and characteristic. It was weird, grotesque, sometimes coarse and hideous rather than graceful, but always individual. The development of beauty came in due time.

The Germans resisted art, as they resisted Christianity, but they finally yielded to both. The beginning of artistic development was in the time of Charlemagne, when the monks of the celebrated monastery of St. Gall carved ivory crucifixes, and the art spread to the monasteries of Germany, especially down the Rhine, and in Saxony.

The first monumental sculptors used bronze for material. This was in Hildesheim. The bishop of Hildesheim, who had been in Rome and

admired the columns of Trajan and Marcus Aurelius, imitated them in his own city. As models of Christian and Byzantine art were imported into Germany, they influenced native art. Bronze was used, especially in the Rhenish provinces, but gold, silver, and enamel were also employed. As the art developed, wood carving took precedence of the sculpture of stone. About the fourteenth century, art began to differentiate into clusters or groups, and so we have the Swabian school, including the cathedrals of Augsburg and Ulm; the school of Cologne, "the nest where all the arts are sheltered"; and the Franconian or Nuremberg school, which became very celebrated.

The great danger of German sculpture was an excessive attention to detail. The innumerable accessories, the unreasonable number of details, destroyed the simplicity of outline and the unity of design, and sacrificed the impressiveness of the effect. But many of the altar pieces, panels, and screens rose to a grade of marvelous beauty, and not a few statues added strength and breadth to the work. It was not until the time of the Renaissance, that the gothic yielded to naturalism in German sculpture.

#### MICHAEL WOHLGEMUTH (1434-1519)

THE fifteenth century was notable in Germany for the decoration of churches by painting and wood carving. The altar-pieces, reredoses, retables, stalls, screens, and other church furniture gave employment to a large number of artists and artisans.

Michael Wohlgemuth was born in Nuremberg in 1434, and died in the same city in 1519. He was not only a painter and an engraver, but also a wood carver. He kept a large shop with many assistants, pupils, or workmen, so that a great quantity of work issued from his *atelier*. Among his pupils was Albrecht Dürer, who painted his master's portrait three years before the death of the latter. This portrait is now in the gallery at Munich. The same gallery contains several pictures by Wohlgemuth. All the work that left the studio of Wohlgemuth was done under his direction, and most of it was done from his designs. How much was actually done by his own hand it is impossible to guess. The wood figures of Wohlgemuth were usually colored or gilded. This led to a special treatment of the drapery, by which it was arranged not in long folds, but in wrinkles or creases, fitting it to receive the paint or gilt. The effect was realistic in the extreme.

Beyond his paintings and engravings, Wohlgemuth's most important carving was his "Descent from the Cross," which is still in the Kreuzkappelle, in Nuremberg. His influence was diffused and perpetuated through his many pupils.



## ADAM KRAFT (1450-1507)

ADAM KRAFT (sometimes spelled Krafft) was born in Nuremberg at a date unknown, but not later than 1450; and died in the hospital at Schwabach in 1507. He worked in stone. Nuremberg has a large number of his sculptures and they are among the chief objects of interest in that fascinating city. His early work is striking, but does not manifest the inspiration of his subsequent work at its best. In the latter he succeeded in expressing the human face with much pathos.

Among the most popular of Kraft's works, are his seven Stations of the Cross, located on the way to the cemetery of St. John. These are sculptured in high relief, and crowned with figures whose faces are full of grief. The Christ, in this series, is rendered with majestic solemnity. The other figures seem to be modeled from citizens of Nuremberg. In a chapel of the same cemetery, is the "Entombment of Christ," the sculptor's last work. To the figure of Joseph of Arimathea he gave his own features. The grief of the followers of Christ, especially of Mary of Magdala, and Mary, the mother, is portrayed with great power. The group of the Resurrection is in the same chapel.

That Kraft could deal successfully with secular subjects is seen by his relief on the public scales, which was placed over the gateway of the weighing house. The inscription is "To thyself, as to others," and the piece represents a man holding the scales for even justice, while at his side a merchant is reluctantly putting his hand into his money bag to pay his full tax.

Kraft's greatest work, in both size and genius, is the tabernacle above the altar of Lorenzkirche, the Church of St. Laurence, reaching to the ceiling, a height of more than sixty feet. The lower portion of this is supported by three kneeling figures, representing the Master and two followers, while the upper part is sculptured in relief representing scenes from the Passion and the Last Supper.

## PETER VISCHER (1460-1529)

AMONG the artistic glories of Nuremberg are its works in bronze, and these emanated from the Vischer family, the greatest of whom was Peter. He learned the art from his father, and was subsequently assisted by his five sons, but he was the presiding genius of the family. They worked entirely in bronze.

Peter Vischer was born in Nuremberg about 1460 and died there in 1529. It is probable that he visited Italy in youth, though the delicacy of his finish in the style of the Renaissance did not interfere with the

rugged gothic ground work of his conceptions. His first works were tombs in the cathedrals of Magdeburg and Breslau, after which there is a blank of ten years before he settled in Nuremberg, with his five sons and their families under his hospitable roof.

The masterpiece of Vischer is the tomb of St. Sebald in the church of the same name. It was desired that a suitable shrine be constructed to receive the sarcophagus containing the ashes of this eminent saint. The commission was given to Vischer, who, with his five sons, worked upon it from 1508 to 1519. An inscription on the base declares that the work "is alone for the glory of God the Almighty, and to the honor of St. Sebald, prince of heaven on earth."

The shrine or tomb is gothic in its outlines, but the details are finished with the delicacy and grace of the Italian Renaissance. On the lower portion, on which the sarcophagus rests, there are four reliefs illustrating scenes from the life of the saint. Over this there are three lofty canopies, supported by eight tall and slender columns. Upon these columns are figures of the Apostles, slender, graceful, beautiful, and bearing appropriate emblems. Above these are other biblical figures, as well as Perseus, Hercules, satyrs, sirens, fauns, harpies, and allegorical figures. The complete work combines in a masterly way the impressiveness of the main conception with the beautiful finish of the decorations. It places Vischer on a level with Ghiberti. Lübke justly says: "Never has a work of German sculpture combined the beauty of the South with the deep feeling of the North more richly, more thoughtfully, and more harmoniously." At the base an interesting contrast is found in the figures of the patron saint with pilgrim's staff, flowing drapery, and countenance expressing ideal dignity, and of the workman himself, with leather apron, workman's cap, and fat German face.

Vischer later made a figure of King Arthur of England, representing him as a knight in full armor, with majestic dignity. This is to be seen to-day in Innsbruck. "The brave English monarch, with knightly visor, sword, and panoply, stands before us as an ideal of chivalry, with a commanding and intellectual air that at once arrests attention." This was cast in 1513.

After the death of Peter Vischer in 1529, the work of the studio was continued by his sons. They did much creditable work, but none that equaled that of their father.

#### VEIT STOSS (1440-1533)

THIS artist, who was born in Nuremberg in 1440 and died in 1533, was the most renowned of German wood carvers. The piety of this curious man seems to have been concentrated in his work, to the neglect



of his daily life. Owing to his irregularities he left his city and migrated to the Polish city, Cracow, where he executed a magnificent high altar, gothic in style, and adorned with a "Crowning of the Virgin." The enthusiastic Poles wished to claim him as a native of their city; but as he had already made a record in Nuremberg, their claim was not allowed.

Returning to Nuremberg in 1496, Stoss executed many important works. His principal carving, in the Lorenzkirche, is called Rosenkranz. The central piece represents the "Annunciation to the Virgin"; surrounding this is a series of medallions representing the Seven Joys of the Virgin, namely, the "Annunciation," the "Visitation," the "Nativity," the "Adoration of the Wise Men," the "Resurrection," the "Outpouring of the Holy Spirit," and the "Crowning of the Virgin." These are harmoniously arranged; beautifully conceived and executed. Their charm is unequaled in wood carving.

#### ANDREAS SCHLÜTER (1664-1714)

THE seventeenth century was not favorable to the growth of art in Germany. The progress of the Reformation was unfavorable to the artistic spirit, while the devastation of the Thirty Years' War absorbed time and treasure, and monopolized the general interest. But there was one artist of high rank. Andreas Schlüter, born in Hamburg in the year 1664, after learning from a sculptor of Dantzic the elements of his art, is supposed to have studied further in Italy. In 1691 he was in the employ of the king of Poland at Warsaw. In 1694 he was invited to Berlin, and a year later he was made director of the Academy of Fine Arts. He erected a number of statues of excellence, but his masterpiece is the equestrian statue of the Elector Frederick William, which stands on the Elector's Bridge at Berlin, a stately and majestic figure. He also did much ornamental work for Potsdam, Charlottenburg, and Berlin.

Schlüter was not only a sculptor but an architect. A tower which he was erecting was said to be faulty in construction and not strong enough to bear the weight of the chime of bells which it was intended to support. This may have been due to a blunder of the architect, or it may have been the result of the machinations of jealous rivals. But the tower was pulled down and the architect was dismissed in disgrace. He never recovered from this blow and did no work afterward. He was invited by Peter the Great to St. Petersburg and accepted, but he died in 1714, before he had time to make a new record for his artistic powers.

#### GEORG RAPHAEL DONNER (1692-1741)

GERMAN sculpture slumbered during the eighteenth century. In that entire period there is no name of commanding influence in the plastic

art, but there is one man whose work was creditable and who has a place in the history of art. This man was Donner, who did much, especially in South Germany and Austria, to prepare the way for the future development of sculpture.

Georg Raphael Donner was an Austrian, and was born in the village of Essling in 1692. In youth he visited Italy and studied the works of the masters. Returning to his native land he made Vienna his home, and there he executed many valuable works. In the year 1724 he entered the imperial service, and in 1729 he entered the service of Prince Esterhazy. His mission was to protest, by his true, artistic genius, against the feeble and tasteless work which was in vogue at that time.

The masterpiece of Donner is the Fountain in the New Market of Vienna in which there are four figures representing the four rivers of Austria that empty into the Danube. He also erected a statue of Charles VI., at the villa Breitenfort, and a fountain on the Mehlmarkt. He died in Vienna, in 1741.

## SCULPTURE IN THE NETHERLANDS

FRANÇOIS DUQUESNOY (1594-1644)

THE Netherlands produced in the seventeenth century a sculptor of skill and power in the person of François Duquesnoy, who was born in Brussels, in 1594. He early developed an artistic taste, studied sculpture under his father, and attracted such favorable attention from Archduke Albert that the latter sent him to Rome to continue his studies. The archduke presently died, and the lad, being thrown on his own resources, carved ivory crucifixes in order to earn a livelihood. He also joined himself to Poussin, who was in the same predicament himself. Practically all of his life was spent in Rome, where he was called "Il Flamingo," or "The Fleming," in allusion to the place of his birth. It was the age of which Bernini was the bright particular star, and with him Duquesnoy competed. His style inclined to the French rather than to the Italian.

Duquesnoy was particularly successful in his statues of children. He modeled groups of children to adorn the pillars of the grand altar of St. Peter's. For the Church of Santa Maria at Lovetto he made a statue of Susannah that is greatly admired for its beauty, modesty, and elevation of feeling. His masterpiece is a colossal figure of St. Andrew, a companion to Bernini's "St. Longinus," for the decoration of the Basilica of St. Peter's.

In 1644, Duquesnoy started for France, but he died suddenly on the way, having been poisoned, it is supposed, by his brother.



## ARTUS QUELLINUS (1609-1668)

ARTUS or Arthur Quellinus was born at Antwerp in the year 1609 and studied his art with Duquesnoy. It was through him that the benefits of the genius of Duquesnoy, "Il Flammingo," reached the Netherlands directly, for, after his period of study in Rome, he returned to the North Country and settled in Amsterdam, where he practised his art.

Numerous specimens of his work are to be found in that city. His principal achievement is in the magnificent Stadt Haus, or Town Hall, erected in 1648. For this he made many figures, and particularly the allegorical groups upon the pediments, intended to glorify the commercial prosperity of the city. The influence of this gifted sculptor extended to Germany.

## MODERN ITALIAN SCULPTURE

## CANOVA (1757-1822)

ANTONIO CANOVA was born in the remote village of Passagne in the Venetian Alps. He belonged to a family of hereditary stonecutters, and sculptors of the lower class. From his childhood he learned to handle the chisel and mallet, and the early use of these tools contributed much to that mastery of technique which is one of the

most prominent features in his important works. At the age of nine years, he carved a stone shrine for a church, but it was only after the severest study and the most unwearied perseverance, that he attained to the perfection at which he aimed.

During his early life, a new impulse was given to the study of the antique by several favoring circumstances. Before his time, Italian sculpture had sunk to the last degree of decadence. The commonplaces of the sixteenth century Renaissance had been repeated *ad nauseum*, and mannerism, the tamest and most mechanical, prevailed in every Italian studio. The enthusiasm of genius had died out, and it was necessary that a new departure should be made if the art of Phidias was to survive as a genuine and living influence in the peninsula. In the meantime, the minds of artists were recalled to the beauties of antique art by the unearthing of Herculaneum with its buried treasures; Piranesi had recently published his learned and enthusiastic work on the



VENUS  
CANOVA

antiquities of Rome; Visconti had numbered and described the chief masterpieces of antique sculpture, while the profound mind of Winckelmann had explored, and had eloquently expounded, the principle that underlay the grandeur and beauty of the Greek marbles; the Englishman Flaxman had published some powerful designs in which the dominating feeling was decidedly Greek. The patrons of art, as well as artists themselves, were seized with a passion for the antique, and it seemed as if a second Renaissance had appeared in the country of the Pisani and Michelangelo.

We must consider the works of Canova as the fullest expression of this modern classic movement. Yet his sculpture derived its inspiration not only from the classic casts of Italian galleries and the marbles of the Parthenon, which he saw in the British Museum, but from a direct study of the living human form. He used to call anatomy "the key" to his art, and he visited public assemblies and the theaters for the purpose of studying the expressions and gestures of living beings; and more than once appears to have received suggestions from the attitude of some saucy *ballerina*, or woman of fashion, and to have copied in marble the animation of some sentimental turn in the grouping of a stage scene.

His principal productions prove the truth of this criticism. The earliest work that called attention to his genius was "Orpheus and Eurydice," a quite impossible subject for a group in sculpture. The hand and the flame are necessary accessories, which, however, completely destroy the simplicity of the group, when we contrast his resort to such an expedient with the masterly breadth and sublimity of such figures as Michelangelo's "Dawn." Yet the purity of line in Canova's statues had a classical air, and his modeling of the nude is often admirable in its fidelity to nature and its exquisite workmanship.

His next work was "Theseus Vanquishing the Minotaur," completed at the beginning of his Roman career. Theseus is represented as exhausted after the conflict, a piece of realism scarcely in accord with the dignity either of the subject or of the sculptor's art; Michelangelo did not choose this motive for his magnificent "David." The monument in honor of Clement XIII. was somewhat better fitted for Canova's genius. It was opened to public inspection after four years of unremitting toil, and is one of the finest of the many elaborate papal tombs at Rome.

From 1787 to the time of his death Canova led a life of unceasing toil, and his productions were eagerly hailed by the art public. His favorite subjects were Venus, Cupid, and Psyche. These furnished material for several statues, all of which are stamped with the same charm, and the same faults. The charm is that of exquisite softness, refinement, and tenderness of expression; the faults are those of artificiality, excessive use



of gesture, and an air of self-conscious demonstrativeness, which must be called theatrical.

The worst of these faults appears in his "Hebe" and his "Dancing Girl," which exhibit his fatal facility in lowering classical sculpture until it comes within the range of a *grisette's* comprehension, and claims the admiration of a tasteless and ignorant *boulevardiste*. The drapery, the pose, and the general air of these figures are pretty, even elegant, but one cannot look upon figures which are so popular without feeling that Canova has degraded his art in producing them.

He did, however, aim at a style more approaching the sublime in his "Perseus with the head of the Medusa," his "Mars and Venus," his "Pietà," and the beautiful "Recumbent Magdalen." The finish with which these were executed, the perfection of the drawing, and especially the beauty of the extremities, are scarcely rivaled in the whole history of modern art. Even to this day, casts from the



"PERSEUS"  
CANOVA

hands and feet of Canova's figures are found in every school and studio of Italy, where they serve as models.

We must look upon Canova as a sculptor who was master of the technique of his art, and filled with a deep appreciation of the antique Greek in art. But he was lacking in intellectual force and imagination. The great sculptors of ancient Greece and fifteenth century Italy were ever mastered by an intellectual idea, by some conception of the beautiful in form, before they approached the block of marble. Aristotle says that the statue lies concealed in the marble block, and the sculptor does no more than release it. This is true only in the sense that the statue first takes form as a conception in the sculptor's mind. Canova had no conceptions of beauty beyond what he saw in the street, the theater, and the drawing-room; and instead of elevating his models to the level of some great classic ideal, he used the classic manner to portray a modern man and woman with all the refined gestures and attitudes of modern life. The result is beautiful, although often frivolous and flimsy; even when it is most dignified it is cold and unreal, nothing but an imitation by a master of technique, of works and conceptions, with the supreme and dominating effect, with which manner and technique have nothing whatever to do.

## LORENZO BARTOLINI (1777-1850)

CANOVA was followed by sculptors who aimed at combining naturalism with classicism. A prominent artist of this type was Lorenzo Bartolini, who was born in an obscure village near Florence in 1777, and died in 1850. His first studies were in Florence, under a French artist. At twenty years of age he went to Paris, where he studied both painting and sculpture. A bas-relief of Cleobis and Biton gained a prize for him in the Academy and established his reputation, securing for him many influential patrons. The most important of these was the Emperor Napoleon, who sent him, in 1808, to Carrara to establish a school of sculpture. This school was discontinued at the fall of the empire and Bartolini returned to Florence, where he spent the remainder of his life. He executed many monuments and statues, and left an immense number of busts. His masterpiece is "La Carità," which is in the Uffizi Palace of Florence. The Italians greatly admire his work and rank him next after Canova and Thorwaldsen.

## LUIGI PAMPALONI (1791-1847)

LUIGI PAMPALONI was born in 1791 and died in 1847. He executed successfully a number of tombs, and was equally skilful with large works and with statues of children. The colossal statue of Pietro Leopoldo, located at Pisa, is by him, as also those of Brunelleschi and Arnolfo, opposite the cathedral at Florence. His best-known work is a sepulchral Polish monument; the kneeling figure of a child from this monument, popularly called the "Praying Samuel," has been copied in plaster and sold the world over.

## GIOVANNI DUPRÉ (1817-1882)

GIOVANNI DUPRÉ was born at Siena in 1817, but was educated at Florence. Coming under the influence of Professor Bartolini, he so far emphasized the naturalistic element of his master's method that he became the first Italian realist. He startled the world of art by his "Dying Abel and Cain" which are in the Pitti Palace. He produced a group, "Pieta," now at Siena, which contains many excellent qualities, though as a whole it lacks dignity. His statue of Dante, which stands in the portico of the Uffizi Palace in Florence, is a majestic and imposing figure. He also wrought the Cavour monument at Turin. It should be mentioned that Pazzi, the sculptor of the monument of Dante in Florence, was a loyal pupil of Dupré, to whom a portion of the credit of the noble work is justly due. Dupré died in 1882.



## MODERN FRENCH SCULPTURE

FROM the confusions of the French Revolution, new forces and influences emerged which found expression in the national art and literature. One result of the Revolution was a reaction against the traditions of aristocracy. Republican Rome became the model of the French people in their social, political, and artistic life. French painters, such as David, sought to infuse a classic calm into their works. French sculptors copied the ancient Greek models. But this restrained, austere spirit could not fully express the genius of a nation which had just passed through the frightful cataclysms of the Revolution. The French people had been in moral torment; they had beheld the forms of life and of death in utter nakedness. They had been racked by magnificent hopes; by intolerable despair. From these complex emotional experiences, romance, rather than pagan calm, was likely to issue. Romantic and naturalistic tendencies in painting and in sculpture eventually dominated the classical tendency, which was at its height at the beginning of the century.

The classical school of sculpture in France was represented by Antoine Denis Chaudet (1763-1810), François Joseph Bosio (1769-1845), and James Pradier (1792-1862). Chaudet was never influenced by the romantic school; his work being strictly classical in spirit. He was the sculptor of the statue of Napoleon which occupied for a time the summit of the Vendôme Column. Among his other works are "Paul and Virginia," and "Œdipus Called to Life by Phorbas." Bosio, sculptor to the court of Napoleon, expressed in his work the ideal elements of the pagan tradition. Pradier was more French than Greek in his spirit, yet he adhered to the letter of the classical formula. He designed the "Victories" on the Tomb of Napoleon, and on the Arc de Triomphe. Among his statues are the "Atalanta," in the Louvre, and the "Three Graces," at Versailles.

The romantic school was stronger than the classical, because it was more in accord with the national temperament. Of this school, Préault was a leader. He looked neither to Rome nor to Greece for his inspiration, nor to Renaissance Italy, but to the France of the Crusades: the France of chivalry, of knightly state, of mystic devotion and mystic loves. The statues of Jacques Cœur, at Bourges, and of Marceau, at Chartres, are from his hand.

Among the naturalists, François Rude (1784-1855) was, perhaps, the most prominent figure. He began his career under classical influences, winning prizes for his "Marius on the Ruins of Carthage," and "Artis-

teus Deploring the Loss of his Bees." The classical influence was further visible in the reliefs which he made for the Château de Ter-vueren at Brussels, their subjects being the "Hunt of Meleager" and the "History of Achilles." Rude's emancipation from the bonds of classicism was accomplished under the inspiration of a subject which made the strongest appeal to his patriotism, "The Departure of the Volunteers of 1792," a group intended to adorn one of the piers of the Arc de Triomphe. This magnificent conception represents a number of warriors, old and young, being led on to battle by a winged Liberty. The costumes are Roman, but the spirit of the group is intensely national, patriotic, and modern. This great work was accomplished in 1836. Rude's subsequent productions witness to his eclecticism. He appears to have been influenced by medieval traditions; by the art-traditions of the seventeenth and eighteenth centuries.

Antoine Louis Barye (1795-1875), belonging to the naturalistic school, acquired fame through his representations of animals in bronze. For his models he went directly to nature, studying the habits and appearance of the animals in the Jardin des Plantes, Paris. His casts were strong and massive rather than delicate and precise, his naturalistic tendencies leading him to imitate the strength and roughness of nature. He took for his subjects, as a rule, animals in contest — a jaguar devouring a hare, a lion crushing a serpent.

Contemporary French sculpture represents every tendency from the severest classical to the extreme romantic, naturalistic, and realistic tendencies. The sculpture gallery of the Luxembourg, the yearly exhibitions of the *Salon*, contain every variety of subject and of composition in statues, groups, busts; in historical and monumental sculpture. Among the followers of the early classicists was Henri Chapu (1833-91) whose kneeling statue of Jeanne d'Arc in the Louvre is notable for its strength and classic calm; Augustin Alexandre Dumont who designed the Genius of Liberty on the Colonne de la Bastille; François Jouffroy (1806-82); and Perraud.

The academicians among French sculptors, those trained in the traditions of the École des Beaux Arts, look to Renaissance Italy, rather than to Greece and Rome, for inspiration and guidance. Their work is distinguished by elegance, grace, reserve, and quiet charm; the qualities of the early Italian sculptors before the disturbing genius of Michelangelo introduced modern subjectivity into this art. Paul Dubois (born 1829) is noted for his graceful work; his Florentine singer, a figure full of charm and ease, representing a page with a mandolin, may sometimes be seen among the casts sold in the streets of the city. His "Narcissus" and his "Young St. John" are distinguished by the same qualities of grace and delicate youthful beauty. Jean Alexandre Falguière (born 1831) and



Puech are both pupils of Jouffroy. Falguière's "Young Martyr Tarcisius," in the Luxembourg, is notable for its originality of conception; Puech's "Muse of André Chénier," for its refined loveliness. Antonin Mercié, a pupil of Falguière, represents, perhaps, the most complete modern expression of Renaissance genius in sculpture. His "Gloria Victis," and his beautiful "David," are consummate works of art. Nearly on a level with him is René de Saint Marceaux, whose "Genius Guarding the Secret of the Tomb," in the Luxembourg, is dramatic and powerful. Among other academicians of note are Louis Ernest Barrias, whose group of Adam and Eve mourning over Abel is well known; and Moreau Vauthier, represented in New York by a fine bust in the Metropolitan Museum.

The Naturalists are still strong in France; Barye found a successor in Auguste Cain, well known for his magnificent bronze, "Rhinoceros Attacked by Lions and Tigers," in the garden of the Tuileries; and for his "Tigers and Cubs," in Central Park, New York. Another naturalist of note was Jean Baptiste Carpeaux (1827-75), a pupil of Rude, whose influence is seen in Carpeaux's relief of the Dance on the façade of the Opera House. Another work of this sculptor is the vigorous "Four Quarters of the Earth Supporting the World," in the Luxembourg garden. Frémiet, a nephew of Rude, has produced monumental works of power, such as his "Louis d'Orléans." Jules Dalou, another naturalist, is the author of the great work in the Chamber of Deputies, representing Mirabeau delivering his address before the Marquis de Dreux Brézé. Rodin has carried the principles of the naturalistic school to extreme expression. His "John the Baptist" has no beauty; it represents a lean, half-starved man, with the shadow of fanaticism upon him.

Bartholomé, one of the greatest of the younger sculptors, is the creator of the wonderful monument to the dead (*Aux Morts*) which stands at the head of the central entrance in the cemetery of Père-la-Chaise, Paris. Against a great façade of rock, broken only by the wide door of a vault, a number of nude figures of men and women move forward to the tomb, but with gestures and postures indicating reluctance, pain, and backward yearning. Two of them, a man and a woman, in symbolic nakedness, are already entering the door of the vault. The woman lays her outstretched hand upon the shoulder of the man as if for support. Every line in each figure expresses shrinking from the ordeal of the dark mystery. Beneath the vault are the recumbent figures of a man and a woman with a dead child stretched across their loins. They are worn, as if with the stress of life; the repose in their tired faces seems eternal; above them, an angel bends, but does not waken them. The spirit of this great work is modern, subtle, melancholy; pagan rather than Christian in its resigned hopelessness.

## MODERN GERMAN SCULPTURE

DURING the eighteenth century, German sculpture was at its lowest ebb. When the artistic revival took place, toward the beginning of the nineteenth century, its expression was national, rather than classical, in character. The German genius, intensely subjective, emotional, and patriotic, did not lend itself readily to classical influences; nor was the Teutonic standard of beauty sufficiently Greek to be adapted to the standards of the neo-classicists. Germany, moreover, being a Protestant country could not look for inspiration to Catholic Italy. In consequence of these conditions, Berlin, Munich, and Dresden became the centers of flourishing schools of German sculpture, chiefly romantic and historical in their tendencies. Classical influences were represented by the school of Stuttgart, of whom Johann Heinrich Dannecker (1758-1841) was chief representative. His works are in the spirit of Canova; the most famous among them being the "Ariadne" at Frankfort. It represents a nude female figure, of a distinctly Teutonic type of beauty, seated upon a panther.

Of the Berlin school, the tendencies of which have been chiefly historical and realistic, Johann Gottfried Schadow (1764-1850) was the greatest representative. His chief works were his statues of Frederick the Great, of Leopold of Dessau, his symbolical "Quadriga of Victory," over the Brandenburger Thor, and his "Nymph Awakening Out of Sleep." A very charming group by Schadow is that of the "Two Princesses," in the castle at Berlin; the graceful, girlish figures, the soft flow of the draperies are rendered with delicate skill. Among Schadow's pupils were Christian Friedrich Tieck (1776-1851) who decorated the Royal Theater of Berlin with mythological sculpture; and Rudolf Schadow, Johann Gottfried's son (1786-1822):

The greatest historical sculptor of Germany, Christian Daniel Rauch (1777-1857), belonged to the Berlin school, but was too original a genius to be, to any degree, under its influence. He studied in Italy, classicism serving to inspire and purify his art, which remained essentially Teutonic. In 1811 the king of Prussia called him to Berlin to execute a monumental statue of Queen Louise, to be placed in her mausoleum in the garden of Charlottenburg. This statue exhibits Rauch's genius in its highest form; it is a blending of ideal and personal elements that makes it at once a great work of art, and a true



ARIADNE  
DANNECKER



portrait. Rauch also executed statues of General Scharnhorst and General Bülow, and made a heroic statue of Albrecht Dürer for Nuremberg. His greatest work is his statue of Frederick the Great at Berlin. It is a realistic, commanding figure of the soldier-sovereign seated upon horseback. The pediment of this monument is ornamented at the four corners with equestrian statues. Between them are groups of warriors. The whole is full of martial dignity and glory.

A follower of Rauch was Frederick Drake (born 1805), noted for his equestrian statue of Kaiser Wilhelm I., at Cologne. Gustav Blaser (1813-74) was also under Rauch's influence. His Francke monument at Magdeburg is his best-known work. Friedrich Hermann Schievelbein (1817-67) is represented in Berlin by his group "Pallas Instructing a Youth in the Use of a Spear," on the palace bridge; and his frieze of the destruction of Pompeii in the Greek court of the new museum. Another well-known member of the Berlin school was August Kiss (1804-65) whose reputation rests upon his animals in bronze. One of his best works is the "Mounted Amazon Fighting a Tiger," on the steps of the old museum, Berlin.

Of the Dresden school, Rietschel, Hähnel, and Schilling were the foremost representatives. Rietschel appears to best advantage in his statue of Lessing, at Brunswick, and in his Luther monument, at Worms. Ernst Hähnel's work exhibits both classical and romantic influences. The monument to Beethoven at Bonn is from his hand. Johannes Schilling's sculptures are conceived in a similar spirit. The most noted of them are the groups of Night, on the Brühl terrace at Dresden, and the colossal figure of Germania, at Niederwald.

The Munich school was romantic in its tendencies. The chief exponent was Ludwig Schwanthaler (1802-48), a historical sculptor of strength and skill. He designed the twelve gilded bronze figures of Bavarian kings for the throne-room of the Königsbau, and the colossal figure of Bavaria in front of the Ruhmeshalle. Among later Munich sculptors are Caspar Zumbusch, Conrad Knoll, and Anton Hess.

## MODERN DANISH SCULPTURE

THORWALDSEN (1770-1844)

THE classical revival in sculpture at the end of the eighteenth century found a great exponent in Bertel Thorwaldsen, a native of Denmark. His classicism was pure, elegant, and exalted in sentiment, but, on the whole, more Christian than Hellenic.

The exact date of Thorwaldsen's birth, and his birthplace, are not known. He said of himself that he only began to live when he arrived

in Rome, experiencing there a birth of the soul which was also the beginning of his life as an artist. From childhood, however, his genius had manifested itself. The son of a poor ship carpenter, Thorwaldsen made his first essays in sculpture by carving the figure heads of ships. In 1793 he won the gold medal for design at the Academy of Copenhagen, which also entitled him to three years' residence in Italy. At Rome he devoted himself to copying the ancient statues; in the spirit of the classic marbles he produced his first work of importance, "Jason." Of this statue Canova said that it exhibited a new and grand style. It secured to Thorwaldsen European recognition. His studio in Rome became a Mecca for students. To this period belong the graceful and elegant statues of Psyche, Venus, Hebe, Adonis, and Gany-mede.

In 1812, Napoleon being expected in Rome, Thorwaldsen was commissioned to design a frieze for one of the halls of the Quirinal Palace. Taking for his subject the entrance of Alexander into Babylon, he produced a work of such classic magnificence that the Romans called him "*patriarca del basso-rilievo*." This achievement marked the beginning of Thorwaldsen's golden period of development. In the ten years that followed he produced his "Achilles," "Priam," "Shepherd Boy," "Mercury," "Night," and "Morning." The circular reliefs "Night" and "Morning" are among the best known of Thorwaldsen's



"LION OF LUCERNE"

THORWALDSEN

works. They represent winged female figures; Night, in solemn, quiet motion, bearing sleeping children on her breast, while an owl floats near by; Day, on joyful wing, scattering flowers. Another celebrated work of Thorwaldsen is the beautiful "Lion of Lucerne," erected in memory of the Swiss guard who died in defending Louis XVI. and the Royal Family of France. This masterpiece represents a lion dying as he guards the shield of France.

From 1838 to 1841 Thorwaldsen resided in Copenhagen, executing there religious works for the Frue Kirche, the cathedral of the city. These sculptures, "Christ and the Twelve Apostles," "St. John Preaching in the Wilderness," "The Procession to Golgotha," and "The Angel of Baptism," exhibit Thorwaldsen's genius in its full strength. It is not always taken into account that Christianity has also its Hellenic elements: calm of spirit, dignity, self-restraint. The Greek elements in Christianity, linking the Platonic philosophy to the teachings of Christ, Thorwaldsen appreciated and expressed in this sculpture of the Copenhagen



cathedral. He died in his native city in 1844, leaving an influence which is potent to this day. One of his immediate followers was Herman Wilhelm Bissen (1798-1868), who took his subjects from Norse instead of Greek mythology. Of living sculptors, Jerichan, a Norwegian, carries on the Thorwaldsen tradition. In Sweden the classical revival was embodied in the work of Sergell (1736-1813), of whom Schadow, the German sculptor, said "He is less widely known than Thorwaldsen, but stands equally high in the estimation of connoisseurs."

## EIGHTEENTH CENTURY AND MODERN ENGLISH SCULPTURE

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GRINLING GIBBONS (1648-1721)

THE great wood carver and sculptor, at the time that Sir Christopher Wren was erecting his beautiful churches in London, was Grinling Gibbons. He was born in Rotterdam, Holland, in 1648, but settled early in life in England, so that he was to all intents and purposes an Englishman; and, indeed, some writers have supposed him to be a native of that country, though his father was known to be Dutch.

Gibbons flourished during the period of Charles II., and though he erected a number of monuments and produced some works of sculpture in stone, it was as a wood carver that he became preëminent. Evelyn recommended him to the king, who attached him to the board of public works, employed him to decorate the chapel of Windsor Castle, and gave him various other commissions. Though he sometimes wasted his genius on trifling subjects — as in making flowers that would turn in the wind — his work in the main was superb. He excelled in carving flowers, fruits, foliage, lace, and birds.

Gibbons did an immense amount of ornamental work for Windsor Castle, and Hampton Court; for Burleigh, Chatsworth, and other aristocratic mansions. His masterpiece was the decoration of the ceiling of the great room at Petworth. The chief portion of the work of Gibbons was the decoration of churches. After the great London fire, many of the churches then destroyed were rebuilt by Wren, and much of the carving of altars, screens, stalls, pulpits, and fonts, is by Gibbons. In the Church of St. James, in Piccadilly, there is a beautiful marble font, which he executed. The choir of the Cathedral of St. Paul's also contains elaborate and beautiful carving by this artist. The pulpits of St. Giles Cripplegate, St. Olaves, St. Dionis Backchurch; the altar pieces of St. Michael Paternoster Royal, and of St. Vedast; other carvings at

St. Dunstan's-in-the-East; at St. Michael Queenhithe; at St. Michael Cornhill; at St. Mary Abchurch; at St. Mildred, Bread Street; and at St. Sepulcher's, are an indication of the activity of this carver from Holland, who exercised so good an influence in England. The lover of art who wanders through those quaint old churches is continually impressed by the marvels of this wood carver's genius. He also worked in bronze, the royal statues of Charles II. and James II. being specimens of his achievement in this direction.

Gibbons died in 1721, but the extraordinary excellence of his work gave an uplift to that branch of art in England, so that his influence continued for nearly a hundred years after his death. But later on, in the eighteenth century, all important commissions in England were given to Flemish and French sculptors.

#### JOHN FLAXMAN (1755-1826)

THIS celebrated artist, one of the foremost sculptors of England, was born at York in 1755. His father, of the same name, manufactured and sold plaster casts in London, and it was during a temporary residence in York that the child was born. The family soon returned to London. The future sculptor was weak and sickly during his childhood, so that it was impossible to keep him in school. Such education as he received he acquired at home. From the plaster casts with which he was from infancy surrounded, he got his first taste for the plastic art, and he soon indulged in the practice of modeling.

Young Flaxman's talents developed early. At the age of eleven, and again at thirteen, he won prizes from the Society of Arts. At fifteen he entered the Royal Academy and won a silver medal. To his work of sculpture he added that of painting, and applied himself with industry until he was twenty years of age, when he was engaged by Josiah Wedgwood to model designs for the celebrated pottery. This position he held for twelve years, and it was during this period that he first undertook monumental sculpture, a branch of his art nearest akin to his genius. He constructed a monument to Chatterton at Bristol; in the Gloucester Cathedral a pathetic monument to Mrs. Morley and her child, who were lost at sea; and one of a widow comforted by an angel, in the Chichester Cathedral. During his long life he sculptured many monuments that are of Grecian gracefulness and noted for the combination of pathos and loveliness. That erected to Mrs. Baring, in Micheldever church—a product of later years—illustrates the Lord's Prayer with tender and graceful simplicity, and is the richest of all of his monuments in relief.

In 1787 Flaxman went to Rome to study for two years, but extended his stay to seven. He had begun painting, and here he drew his outline



illustrations of Homer, Æschylus, and Dante, which proved to be among his most popular works. It was these drawings that gave him an enviable reputation throughout Europe. While in Rome he executed various commissions, including two ideal groups and a few designs for monuments. Among the latter is the small but beautiful memorial to the poet Collins, in the Chichester Cathedral.

Flaxman returned from Rome in 1794, and found occupation that was sufficiently remunerative. In 1800 he was chosen Academician, and in 1810 he became lecturer on sculpture in a professorship created for him. His lectures were published and exerted a healthful influence on art. He died in 1826, at the age of seventy-one. He had married in 1782 and his wife, by her intelligence and appreciation of art, was of great assistance to him during the rest of her life.

The masterpiece of Flaxman is "St. Michael Overcoming Satan," which the artist executed for Lord Egremont in 1822, and which is at Petworth. A notable work, very different from this in every respect, is "The Shield of Achilles" taken from Homer's description in the eighteenth book of the "Iliad"; Flaxman made the drawings for the shield and the mechanical work was done by goldsmiths. Four casts were made, the first going to George IV.

Flaxman's work in relief was superior to his sculpture in the round, though the latter was meritorious. His designs are rhythmical and his conceptions full of sympathy and grace. "Of pity he is a perfect master, and shows how poignantly those passions may be expressed in the simplest conceivable combinations of human shape and gesture."

Many of Flaxman's statues went to India. In Scotland there are three: William Pitt and Sir John Moore in Glasgow, and Robert Burns in Edinburgh. He has four statues or monuments in Westminster Abbey, and in St. Paul's Cathedral, three—namely, Nelson, Howe, and Sir Joshua Reynolds. His last work was the design for the exterior decorations of Buckingham palace—the execution of which he would at least have superintended, had he lived—and when he died he was engaged on the friezes of the Covent Garden Theater, only one figure of which, "Comedy," was executed by him.

#### NICHOLAS STONE (1586–1647)

THE troublous times in England, which followed the period of the Reformation, were not favorable to the development of art. In the seventeenth century, however, the art of sculpture showed signs of new life. Nicholas Stone, who united architecture with sculpture, was born near Exeter in 1586. He worked much in connection with the celebrated architect Inigo Jones, and was a great favorite with Charles I.

He spent a part of his early life in Holland and married there, but returned to England where most of his work was done.

It was an age of the building of tombs, and Stone has been called the connecting link between the old and new sepulchral styles. He has several works in Westminster Abbey, of which the most important are the monuments to Sir Francis Vere, and Sir Charles Villiers and his wife, parents of the Duke of Buckingham. The design of the former, which is located in the north transept, is four kneeling figures bearing a slab covered with armor, and underneath this is the sculptured effigy. In the Chapel of Henry VII. is the monument of Villiers. The duke, clothed in the rich armor of the time of Charles I., lies in the stiff attitude of the medieval monuments, while over him Fame lustily blows her trumpet, and Mars, Neptune, Minerva, and the allegorical figure of Beneficence are weeping for the dead. The statues of the duke's children are graceful and harmonious.

Nicholas Stone also constructed a tomb for the Earl of Ormond, at Kilkenny, Ireland; one for Lord Northampton, in Dover Castle—a magnificent work; and one for the Earl of Bedford. He erected the monument to the poet Spenser, and one to Sir George Holles in Westminster Abbey. There are also in London statues of four sovereigns of England, the work of this sculptor. He died in 1647.

## MODERN ENGLISH SCULPTURE

LIKE other European nations, England felt the influence of the classical revival at the beginning of the nineteenth century. Her most distinguished classicists in sculpture were Sir Francis Legatt Chantrey (1781–1842), Sir Richard Westmacott (1775–1856), Edward Hodges Bailey (1788–1867), and John Gibson (1790–1866). The work of Sir Richard Westmacott was characterized by purity and elegance of design rather than by strength and originality. His statues of Cupid, Psyche, and Euphrosyne display this refined Greek spirit. His monuments to Pitt and Fox in Westminster Abbey are full of dignity. Chantrey produced several monumental works of importance, such as the statue of Canning, in Liverpool; that of the Duke of Wellington, in front of the Royal Exchange, London; and the equestrian statue of George IV., in Trafalgar Square. He is seen to best advantage, however, in his memorial sculpture, the "Sleeping Children," in Lichfield Cathedral, and the "Resignation," in Worcester Cathedral. The chief work of Edward Bailey, a pupil of Flaxman, is the statue of Nelson for the monument in Trafalgar Square. John Gibson was entirely dominated by the classical tradition; among his works are "Mars and Cupid," "Meeting of Hero and



Leander," "Narcissus," "Cupid Tormenting the Soul" and "Hylas Surprised by Nymphs." His "Tinted Venus" was an attempt to imitate the Greek methods of coloring a statue — not wholly successful.

The classical revival was succeeded in England by that romantic or gothic movement, which in ecclesiastical matters manifested itself as the Oxford movement; in painting as pre-Raphaelitism; in sculpture by a return to the art traditions of the early Renaissance. Among the sculptors of this second period, Alfred George Stevens (1817-75), a pupil of Thorwaldsen, produced works of great merit, such as his Duke of Wellington monument in St. Paul's Cathedral. John Henry Foley (1818-74) was a naturalist rather than a romanticist. This naturalistic spirit is strongly evidenced in his busts and portrait statues of Selden, Goldsmith, Burke, and Hampden; and in his equestrian statue of Sir James Outram, in Calcutta. He also executed the statue of the Prince Consort on the Albert Memorial, and the group "Asia." Another naturalist was Sir Joseph Edgar Boehm, celebrated for his busts of Carlyle at Chelsea, and of John Bunyan at Bedford; for his tomb-statues of Dean Stanley and the Earl of Shaftesbury, in Westminster Abbey. His work is vigorous and lifelike, strong in characterization. Thomas Woolner (1825-93), one of the seven original members of the pre-Raphaelite Brotherhood, was a poet as well as a sculptor. He produced romantic works such as "Eleanor Sucking the Poison from the Wound of Prince Edward"; but, he was at his best in portraiture, in medallions, busts, and statues. Mrs. Coventry Patmore, Tennyson, Carlyle, Dickens, and Wordsworth were among his subjects, their portraits being executed with great refinement and delicacy. The painters, George Frederick Watts (1818-) and Sir Frederick Leighton, were also sculptors of no mean power. Leighton's "Athlete Strangling a Python" is a strong and original conception. Of contemporary sculptors, the three most prominent are E. Onslow Ford (1852-), Alfred Gilbert (1854-), and Hamo Thornycroft (1850-). Onslow Ford has produced graceful and poetical statues: "Folly," "Peace," "The Singer," "Dancing," a female figure of delicate beauty; and the expressive statue of Henry Irving as Hamlet. His latest and perhaps most important work is the beautiful Shelley Memorial in University College, Oxford, — the college which expelled Shelley because of his supposed atheism. This splendid memorial represents the nude figure of Shelley in marble, lying upon a bronze slab, as if washed up by the waves. The heavy hair, the relaxed graceful limbs, the entire abandon of a drowned body, are rendered with wonderful skill. Alfred Gilbert's sculpture is distinguished by French grace and subtlety. His bronze "Icarus," his "Kiss of Victory," his "Perseus Applying His Winglets" are beautiful and original works. Gilbert also designed the Shaftesbury Memorial Fountain in Piccadilly Circus, London, and the Memorial to Henry

Fawcett in Westminster Abbey. Hamo Thornycroft is a thoroughgoing naturalist; producing statues and groups of splendid technique and restrained force. Among them are the "Warrior Carrying a Wounded Youth from Battle," "Putting the Stone," "The Mower," and "The Sower."

## RUSSIAN SCULPTURE

RUSSIAN sculpture is entirely a product of the nineteenth century. The Greek church forbids the use of sculpture in round forms; the use of bronze is limited to images of the czar, and of the highest nobility. Hedged about by these restrictions, Russian sculptors have had little scope for the exercise of their art. The greatest of them, Lancere, is noted for his small bronzes representing such subjects as "A Donkey Driver," "An Arab Horseman," "A Russian Standard-bearer." The horse in the "Standard-bearer" is splendidly modeled. Lieberich is exclusively an animal sculptor; his work is spirited and lifelike. Among other noted Russian sculptors are Samonoff, Kamensky, and Genzburg.

## AMERICAN SCULPTURE

AMERICAN sculptors, like American painters, in the first half of the nineteenth century were wholly dependent upon European influences for guidance and stimulus. The tendencies of European art were reflected in the work of American artists. At the beginning of the nineteenth century, the neo-classical revival was at its height in the schools of Thorwaldsen and Canova. Under this classical influence the earlier American sculptors produced their work. The American classical school included Greenough, Powers, Story, Brown, Ball, Rogers, Rinehart, and Harriet Hosmer.

HORATIO GREENOUGH (1805-52) went to Rome for instruction and inspiration; in consequence his works were in the spirit of Canova. He was the first American sculptor to portray the nude, arousing thereby the puritanical opposition of his countrymen. His statue of George Washington, in Washington, represents him as an Olympian Zeus. Greenough made excellent busts of Washington, Lafayette, John Quincy Adams, and Fenimore Cooper.

HIRAM POWERS (1805-73) was not a sculptor of great genius, but he was painstaking and thoroughly sincere in spirit. His most celebrated statue is "The Greek Slave," a nude female figure of refined beauty, which became very well known through the numerous copies which Powers made of it. The original is owned by the Duke of Cleveland; a *replica* is in the Boston Museum. Among the artist's other works are "Eve



Disconsolate," "The Last of the Tribe," and the splendid bust of Edward Everett. He also executed busts and statues of Adams, Jefferson, Franklin, Van Buren, Calhoun, and Webster.

THOMAS CRAWFORD (1813-57), a student of Thorwaldsen, devoted much of his artistic labor to the service of his country. He designed the figure of Liberty for the dome of the Capitol; he also executed the pedimental group at Washington, representing an Indian mourning over the decay of his race. The equestrian statue of Washington at Richmond was from his hand. His latest work was the bronze doors of the Capitol, in the manner of Ghiberti.

HENRY KIRKE BROWN (1814-86) was the sculptor of the well-known equestrian statue of Washington in Union Square, New York; and of the equestrian statue of General Scott in Washington.

ERASTUS DOW PALMER (1817-); the best-known works of this sculptor are his "Indian Girl" and "White Captive." His style is characterized by a refined idealism.

WILLIAM WETMORE STORY (1819-96) carried the classical spirit to an extreme of coldness which implied lifelessness. Three characteristic works of his are the "Semiramis," "Medea," and "Polyxena," in the Metropolitan Museum, New York.

THOMAS BALL (1819-) is well known as an historical and portrait sculptor. His "Daniel Webster" is in Central Park, New York; his equestrian statue of Washington is in the Boston Public Garden.

RANDOLPH ROGERS (1825-92) designed the bronze doors for the Capitol at Washington. Among his other works are a colossal "America" at Providence, R. I.; a symbolic statue of the state of Michigan at Detroit.

WILLIAM HENRY RINEHART (1825-74) was a classicist of the classicists. Among his ideal works is the famous "Clytie" in the Rinehart Museum of the Peabody Institute, Baltimore. One of his strongest productions is his seated statue of Chief-justice Taney at Annapolis.

MISS HARRIET HOSMER (1831-) belongs to the classical school of American sculptors, and is one of its best representatives. Among her works are "Hesper," "Ænone," "Zenobia," and "Beatrice Cenci."

Among other sculptors of this period were Henry Dexter, Joel T. Hart, Joseph Mozier, Margaret Foley, Thomas R. Gould, and Henry Haseltine. Since the Centennial Exhibition there has been a notable advance in American sculpture; an advance signalized not so much by an increased mastery of technique, as by greater originality and the manifestation of a national spirit. Before the Centennial, the majority of American sculptors were lacking in originality. Deeply imbued with the spirit of the European schools, the national character of their works was obscured.

Within the past twenty-five years four American sculptors have arisen whose works express the highest degree of originality; a degree which completely severs them from the influence of any school, and places them in a class together as American sculptors of the first rank. They are Augustus St. Gaudens, Daniel Chester French, Frederick W. MacMonnies, and George Gray Barnard.

St. Gaudens, the eldest of the group, received his art-education in the *École des Beaux Arts*. Because of the virility and calm of his genius, critics have called him a Greek of the Ionic school. Among his finest productions are portrait statues and reliefs, his most noted work being, perhaps, the statue of Lincoln, in Lincoln Park, Chicago. The character of Lincoln is perfectly expressed in this masterpiece; his great qualities as a leader; his great qualities as a man. The low-reliefs of the sons of Prescott Hall Butler are instinct with delicacy and charm. The bronze relief of President McCosh, in Princeton University Chapel, is strong and lifelike.

Another great work in high relief is the representation of Colonel Shaw leading his colored regiment to battle. Colonel Shaw, killed in the attack on Fort Wagner, S. C., in 1863, was at the head of the Fifty-fourth Massachusetts Regiment, the first colored regiment to be formed at the North. The "Colonel Shaw" monument, the property of the city of Boston, is a consummate work of art, in which the qualities of strength, beauty, and pathos, are wonderfully blended. The splendid action of the figures pressing onward to some far, immortal goal; the expression of the faces, lit with resolve and high hopes; the perfect composition of the group, render this work one of the greatest in the history of American sculpture. Another famous work of St. Gaudens is the memorial figure entitled "Grief," on a tomb in Rockcreek Cemetery, Washington, D. C. The mystery and solemnity of death have never been more fully expressed than in this seated, veiled figure; awful in its comfortless gloom.



LINCOLN  
ST. GAUDENS

Frederick W. MacMonnies, a pupil of St. Gaudens, is most widely known through his great fountain in the Court of Honor, at the Chicago



Exhibition. Among his statues, that of Nathan Hale, in the City Hall Park, New York, is remarkable for grace and dignity of pose; for its virile beauty. Another statue of MacMonnies, the dancing Bacchante, with a young child on her arm, has a double claim to fame. The statue in itself is full of life and action; is well-nigh infectious in its abandonment of gayety. But it neither points a moral, nor adorns a tale; therefore it was rejected by the trustees of the Boston Library, to which institution it had been offered by MacMonnies; and it has now become

the property of the Metropolitan Museum, New York, where it may be seen in all the glory of its frank, pagan joy.

Daniel Chester French, a native of New Hampshire, first attracted public attention by his bronze statue of "The Minuteman," at Concord, Massachusetts. Among his later works are the colossal statue of the Republic, for the Columbian Exhibition; his group of Gallaudet teaching a deaf-mute; his John Boyle O'Reilly memorial group; and the strange relief called "Death Staying the Hand of the Sculptor," a memorial to a young Boston artist. It represents a youth carving out a great figure of the Sphinx; but in the very moment of action, the veiled and winged figure of death stretches forth a quiet hand and stays the hand of the sculptor. French's work is distinguished by purity of technique, and by its poetical, ideal spirit.



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"GRIEF"

ST. GAUDENS

George Gray Barnard has obtained an international reputation by his works exhibited in Paris in 1894. They are characterized by rugged strength, by a Michelangelesque power of imagination. One group called "Friendship" represents two nude figures of men struggling to reach each other through an intervening mass of rugged stone; a symbolism of the dense wall of matter separating soul from soul.

Among other contemporary sculptors of note is Herbert Adams of Brooklyn, in whose work the influence of St. Gaudens is visible, but not sufficiently marked to obscure his own originality. His heads of women

are distinguished by great charm and delicacy. Other sculptors of importance are William Ordway Partridge, whose "Shakespeare" is in Lincoln Park, Chicago; Charles H. Niehaus, designer of the Hahnemann Memorial at Washington, D. C.; J. Massey Rhind, whose group, "Learning Enthroned Amid the Arts and Sciences," adorns the front of Alexander Hall, Princeton; Martiny, Bitter, Royle, and Taft, decorators of several of the buildings at the World's Fair; Kemys, Procter, Wellington, and Bartlett.

The field for sculpture in the United States is enormous, and offers the richest opportunities to young artists. During the first hundred years of our history, building was for utility rather than beauty. Now has begun the era of permanent buildings, in which beauty is a leading element. Sculpture is being largely employed for the adornment of these buildings; for the decoration of parks; for memorials; for churches; for private dwellings. The leading sculptors of the present day, St. Gaudens and others, are setting high ideals for the nation, and for the nation's artists, to follow. Judging by the signs of the times the future of sculpture in the United States will be of exceptional brilliance.

## EUROPEAN CHURCH ARCHITECTURE

### AND ITS INFLUENCES ON BUILDING IN THE UNITED STATES

By *EPIPHANIUS WILSON*

THE history of Christian architecture in Europe is practically the history of the domed roof and the pointed arch. The domed roof originated at Constantinople and seems to have been the conception of the Emperor Justinian and the group of Oriental architects by whom he was surrounded. Justinian is one of those geniuses that mark an epoch. His mind exhibited, in rare combination, powers of strict scientific analysis and imaginative enthusiasm of the highest order. He was a man whose versatility finds its only reflection in the great personalities of the Italian Renaissance, when intellectual and artistic activity burst forth with a sort of tropical exuberance. It is natural, therefore, that the church of Justinian should be constructed on scientific principles, while its decoration was suggested and inspired by the wildest and freest fancy of religious mysticism. Santa Sophia became then a miracle of decorative detail in color and form. Justinian is best known as the author of the "Pandects"; but the art-student recognizes in him



the inaugurator of a new system in the domain of church architecture, and the builder of Santa Sophia in the capital of the Eastern Roman empire. In short, Justinian stands to religious architecture in Europe as Aristotle stands to European science, and Homer to European poetry. The idea of the dome seems to have had a reflex influence on the far East, whence some of Justinian's architects probably came; and the builders of the Taj Mehal are as much indebted to Justinian as to Michelangelo or Sir Christopher Wren.

It is absolutely necessary that the student of church architecture should begin his inquiries amid the churches of Byzantium. The principal features of the Byzantine church are the domed roof and the capital. The latter is used, not for supporting a horizontal entablature, but an arch. The roof of Santa Sophia consists of a series of domes, pierced by windows and supported each by four piers of great stability. The central dome is the largest and the loftiest, and when Mme. de Staël stood beneath it, she said that she felt as if she were gazing into an abyss of the firmament.

With regard to the material of the Christian church as built by Justinian and his successors: In all Europe it was decided that stone should be the only material employed in the stable and constructive elements of the buildings. From foundation to pinnacle, the material was to be the same, and it was Justinian who first conceived the idea of a stone roof for a church. This idea we see carried to its ultimate perfection in such churches as the cathedrals of Amiens, Paris, Rouen, and Orléans.

The simplicity and singleness of material employed in the construction of a church cannot be too earnestly insisted upon. The combination of wood with stone is only to be looked upon as a provisional expedient in the history of Christian architecture. The wooden roof, however beautiful it may appear in the frank, open grace and strength of its interior arrangements, was resorted to only until a better, purer, and more scientific system was discovered. The medieval architect, in the palmy days of Gothic building, shrank from employing wood or iron as a structural support, much in the same way as the Hebrew refused to plow with an ox and an ass or to weave his cloth of two fibers—one derived from the animal, the other from the vegetable world.

The arches employed in the churches of Byzantium, and those built on the same system, are round. Each end of this arch was supported by a capital, whose shape and carving were doubtless suggested by the Roman modifications of the Corinthian capital. The Romans allowed themselves great license in their adaptation of the Corinthian capital, which was originally suggested by a basketful of the acanthus plant, upon which a tile had been set, bowing down the serrated leaves as if they supported it. The Greeks kept the acanthus pure and simple in their Corinthian capi-

tals. The Romans inserted human heads and figures of various devices. The Byzantine capital was the Corinthian, without the airy grace of pagan antiquity, but with the richness, variety, mystic meaning, and suggestion of the grotesque, entirely foreign to the plain serenity of Greek art. To see the Byzantine capital in the full flower of its perfection, it is necessary to visit the cloisters of Le Puy: here we see a horseman snatching the crosier of an abbot from the hands of a monk—a triumphant caricature of the lords of Polignac, so frequently vanquished in battle by the Churchmen. On another capital, two demons quarrel over a child carried in the arms of a flying angel. The simpler Byzantine capitals of Constantinople, Italy, and France, are more arabesque in their inarticulate foliations, which point to the Eastern origin of this constructive detail.

From Constantinople, the trade routes of the day made easy the passage to Ravenna or Venice. The Cathedral of San Marco, at Venice, is an example of the Byzantine idea, modified and enriched by Italian fancy and originality. But the fundamental principles of construction here are identical with those at Constantinople. The rounded arch and the dome form what we may call the elements of support. The Church of San Marco, like that of Santa Sophia, is in the form of a Greek cross. The center, as well as each of the arms, is roofed by a dome. These domes are inclosed by arches, which in turn rest on isolated piers. As at Constantinople, the form of a cross divides the ground plan of the church into nave, sanctuary, and transepts. This division of the sacred edifice becomes fixed for all succeeding churches of the Byzantine or Gothic order. In Italian, French, and English churches, as in those of the East, the most eastern arm of the cross is the seat of the altar and the choir. The people occupy the nave, in which the pulpit is usually set up, as we see, for instance, the pulpit of Bossuet at Meaux. In Spanish churches the people are excluded from the nave, which is occupied largely by the Coro, or choir, and during the celebration of mass in the Capilla Mayor, or sanctuary proper, the congregation assembles in the transepts. The important place taken by the chapels in such a cathedral as that of Bourges removes all inconvenience from this arrangement. The Church of San Marco shows the Italian development of the Byzantine idea, in its broken sky-line, where Gothic spires and turrets contrast with the somber and somewhat heavy exterior of Eastern churches. This somberness is particularly distinguishable in the churches and chapels which appear on the heights and in the valleys of Caucasia at Tiflis, as far as the south of Russia. In northern and central Russia the Christian church takes the form which reminds us that the Tartars came from Asia, and the mosque-like structures, with their bulbous domes and minarets, are evidences to the fact that Russia



was never conquered by Rome, consequently the purifying and restraining influence of Greek art and science was never permitted to influence the infancy of Slavonian civilization.

From Venice the dome construction spread to France. It is said that somewhere at the end of the tenth or the beginning of the eleventh century, a number of Venetian exiles settled in Guienne, on the banks of the Isle, and built a church in the city of Périgueux. This church was in some respects a repetition of the San Marco at Venice and the Santa Sophia at Constantinople. The Church of St. Front at Périgueux has its ground plan in the shape of a Greek cross. There are five domes, each of them surmounted by a structure which recalls the Oriental minaret. Instead of the rounded arches of Venetian architecture, the four arches that support each dome at Périgueux are pointed, so that altogether this cathedral indicates a transition from Byzantine to pure Gothic style. The church is in many respects interesting. Externally it is half Oriental in its lines, and seems to stand midway between a mosque of Damascus and a pointed church like that at Amiens. It resembles that strange flower in the Campo Santo at Pisa. Tradition runs that when the Pisans wished to consecrate a resting place for their dead, they sent their merchant ships of greatest burden to the Holy Land to bring to Italy the sacred soil of Palestine. When this soil was brought to Pisa, it was spread upon the surface of the cemetery, and lo, from the earth there sprang a flower unknown before, native neither to Palestine nor to Tuscany. And such seems to be the great Church of St. Front at Périgueux. It is neither French nor Oriental, but a blending of both. The dome at Périgueux is seen in the Cathedral at Poitiers, and in that at Bordeaux, to assume its first development into the groined roof of perfect Gothic.

The groined roof of stone, formed by making the heads of the pointed arch which supports the dome to meet, while their lines and moldings intersect, is the fundamental principle of pointed Gothic architecture in France. The problem of the French architect was how to construct a church of elegance as well as stability, with a stone roof. The support of this stone roof rising to a point in true Gothic style was secured from the outside. The pillars on the inside maintained it in its position by a perpendicular thrust. But there was always danger that it would fly apart laterally. Hence the expedient of buttresses. These held up the wall and, by their lateral thrust, prevented the collapse of the roof arch. A perfect balance was thus maintained; and the skill of the architect consisted in not using on the exterior an ounce of stone more nor less than was necessary to keep the structure in its place. By means of the flying buttress, which looks as though it were a prop set up to keep a building from collapsing, much heaviness and

uncouthness was avoided on the outside of the church. The finest examples of the flying buttress are to be seen in the apsidal east end of Notre Dame at Paris, and in the remarkable cathedral at Bourges. These buttresses, light and airy, and fretted with carving, are beautiful adjuncts to the building, so that one who has not studied the principles of Gothic architecture may be inclined to think that their sole purpose is that of ornament; and even Sir Walter Scott talks about a Gothic building adorned with flying buttresses. Adorned, the great apse of Notre Dame undoubtedly is, by those vast arching shafts of stone, stretched out like arms to support the spring of the vaulted roof, but they were not put there for adornment. Day and night they support their burden, and without their strength the great stones which are seen in the interior of the church, hanging as if in mid air, would fall crumbling to the ground.

Before the invention of the dome and the cruciform ground plan, another style of church building had existed, and this, for some centuries in the history of art, flourished beside the domed church. The basilica was a plain oblong in plan, and was roofed in wood. The interior was divided by rows of columns into naves and aisles. The west end was taken up with a large porch. In the east was a raised tribune, containing the altar and reading desks, while the seats of the bishops and clergy were ranged against the apsidal eastern wall. The building was constructed after the model of the Roman Law Court, or Mercantile Exchange, such as appeared in the forum of a Roman city. This was the model on which Constantine built his churches; and at Ravenna and at Rome, in Italy, there still exist churches that are genuine basilicas. Churches in France and Germany were built in the same style, but during the barbarian invasions and the vicissitudes of national life, most of them were destroyed. One of the most remarkable ecclesiastical monuments in northern France is what is called the *Basse-Oeuvre*, at Beauvais, which was the primitive Episcopal basilica before the present magnificent choir was raised in the fourteenth century. This is a genuine Roman building, and a very good example of ancient Christian architecture before the introduction of the dome and the groined roof. One of the reasons that the basilica so easily gave way before the new style of architecture, resulted from the facility with which it was burned. Its wooden roof exposed it to the torch of the incendiary in war time, and to the accident of conflagration from the interior, in which a great number of lamps and candles were employed during ecclesiastical festivals. During the religious wars in France, the Calvinists found it difficult to destroy the stone-roofed cathedrals and churches except by demolition; and when Theodore Beza wished to pull down the Cathedral of St. Croix at Orleans,



he was obliged to spring a mine under one of the vast piers which sustained the central roof and spire. Even then he was only partially successful in bringing down the roof, which was afterward repaired without making any general alteration in the rest of the cathedral.

The earliest example of the perfect Gothic church in France is that of Amiens in Picardy, which should be studied carefully by all who wish to understand the progress of church building in Europe. This church was built in the thirteenth century, in the time of Philippe Auguste; and a notable feature of its history is the short time in which it was erected. Thus it exhibits an example of a single harmonious style, and is not like churches which it has taken centuries to raise, a mixture of the Round and Pointed style, or of Gothic characteristics borrowed from Early Pointed, Perpendicular, and Decorated periods. Nor must we forget that the great cathedral-building age which began in France in the thirteenth century was the outcome of a new phase in national and political life. It was, in fact, an incident in the conflict between the monarchal and the feudal power, between the king and the barons, between the abbot as united with the great baronial houses and the bishop as standing for the king. James I. of England used to say "No bishop, no king," and Philippe Auguste, in consolidating the kingdom of France and changing it from a cluster of dukedoms into a single kingdom, in which the monarch was supreme, chose the church, as represented by its bishops, for an ally in his statesmanlike policy. The magnificence of the cathedral was to symbolize the importance of the bishop, and of the ecclesiastical diocese, or province, as forming the real unity in a territory over which the king was supreme.

The Cathedral of Amiens accordingly was built on a scale of vast dimensions and lavish magnificence. It became the wonder of France, the wonder of the ecclesiastical world, and the inspiration of every Gothic building of importance that was subsequently built. Its ground plan is cruciform, 456 feet long, and 105 feet broad. The roof of the nave is 144 feet from the pavement, and that of the choir is 141 feet. A modern writer has said that the basilica at Amiens is supreme among Gothic buildings, as that of St. Peter at Rome is supreme among buildings of the Renaissance. The western façade is enriched with sculptures which are still the model of Gothic art at its high-water mark. Almost the whole Scripture story is there told in stone, and Ruskin speaks of this church as the Bible of Amiens. At the entrance is set up a colossal statue of Christ which is called "Le Bon Dieu d'Amiens." The interior exhibits every phase of Gothic art in its utmost perfection. The wood carving of the stalls is among the finest in Europe, and the stained glass windows are of incomparable beauty. When the Amiens Cathedral

was built, the standard of church architecture was fixed for Europe, and the standard was a high one.

The enthusiasm of church building in the Pointed style spread over the whole of northern France, down the valley of the Loire to Nantes, and south to Clermont. It crossed the Pyrenees and spread over the whole of northern Spain where the Moorish power was not predominant. Gothic architecture was transplanted to England, where the principle of the pointed arch and the vaulted roof became the basis for an English style of Gothic, which often equaled, and may be thought to have excelled, in vigor and originality, and sometimes in gracefulness and play of fancy, its French prototypes. The most characteristic of English cathedrals is perhaps Salisbury; but English Gothic is remarkable for its versatility, and while the grammar of Gothic prevails in Lincoln, Ely, Peterborough, and Chichester, it is plainly to be perceived that each of these imposing edifices is the creation of original and independent minds.

The question of the influence of ecclesiastical art in Europe upon American builders may be very briefly dismissed. In this practical age, the idea of the cathedral has almost vanished. It would be absurd to say that there is the same need for a cathedral in New York to-day as there was in the time when the bishop was a great spiritual lord, who could guarantee not only the spiritual salvation but the bodily safety of his flock, within the high buttressed walls of his stone-roofed church. The ancient cathedral was built around a reliquary which contained the dust of some saint or martyr, whose intercessions in heaven or miraculous interposition on earth made the place venerable. The cathedral was altogether without meaning unless the Real Presence of an Incarnate God could at any moment be called up by the priest, who celebrated either at the chapel or high altar. People who talk about building cathedrals have not realized that men never express in stone anything but the genuine convictions of the soul. This is to be verified by an examination of the business buildings of New York, which at this present moment overtop the churches of our forefathers.

But the influence of ecclesiastical architecture in Europe has been to some degree operative in this country. We must, however, premise that as the belief that prompted the building of fourteenth and fifteenth century cathedrals has evaporated, so the production of such churches in the Western Continent has become impossible. In a Protestant world, the doctrine of transubstantiation has been discredited, and thus the supreme sanctity of the high altar has vanished. The invocation of the saints is ridiculed, and the necessity for the side chapels of the cathedral aisle has been eliminated. Great buildings always spring from great beliefs. One of the most melancholy spectacles in New York is that of St.



Patrick's Cathedral, where the noblest and strongest of buttresses are raised, with incomparable art, to support a plaster roof which might be sustained by four pine-wood studs. The same anomaly is apparent in Grace Church, which is a sort of bric-a-brac toy. This ecclesiastical toy-house is absolutely destitute of anything of the virile and simple motive which actuated the old builders of Europe. The roof, which is always the main point in a Gothic building, is of lath and plaster. It is impossible to say whether the pillars are composed of papier maché or of wood, but the whole building is one of those miserable shams which would have been quite impossible in an age when the churches like Amiens, or even Beauvais, sprang from the heart of a people who believed that where the ashes of a martyr were deposited, there the saint himself was present to scatter healing and blessing; and that the Saviour of mankind was present at every altar to communicate omnipotence to every one who knelt at the shrine. Trinity Church is not to be looked upon as anything more than a production of that age in ecclesiastical art when servile imitation was the only sustaining motive. It is by no means a true Gothic church. The ideas expressed in it are altogether English, and the Protestant influence which has done so much to destroy the supernaturalistic confidence in the church, appears in the dwindled proportions of the sanctuary and in the comfort of the pew.

The commercialism of this country, and the cleverness with which all the results of art, literature, and even philosophy, are utilized for the purpose of making money, is exemplified in what I consider one of the most remarkable buildings on Manhattan Island. Although this building is of noble proportions, it is not constructed on that generous style which characterized the baths of Caracalla or the theater of Balbus. It is a mere shell, with concealed beams of steel filled out with plaster and cheap moldings of terra-cotta. Of anything like masonry, in the old sense of the term, it is absolutely destitute. While the ruins of Greece and Rome, the Colosseum and the Parthenon, have withstood for ages the cannon ball and the mine, this, the largest building in the city of New York, might be reduced to dust by the explosion of a few lyddite shells. Yet those who have visited Seville can recognize in the tower which overlooks Madison Square, the proportions of the superb Giralda, a real production of Moorish and Christian art, but they are at the same time confronted with the idea that the tower of the Madison Square building is but a stage representation, as much destitute of genuine and real art as is the tree which appears on the stage when the characters of "The Old Homestead" take their place to represent the realities of an old farmhouse in New England life.











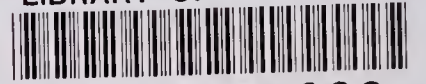








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